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THE · MODERN  
MUSIC · SERIES

SECOND  
BOOK

BY  
ELEANOR SMITH

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Available Material

p. 48









# A SECOND BOOK IN VOCAL MUSIC

WHEREIN THE STUDY OF MUSICAL STRUCTURE IS PURSUED  
THROUGH THE CONSIDERATION OF COMPLETE MELODIC  
FORMS AND PRACTICE BASED ON EXERCISES  
RELATED TO THEM

BY

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COUNTY NORMAL SCHOOL

AND

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## INTRODUCTION.

*The Second Book of Vocal Music* is the third of *The Modern Music Series*, the *Primer* and the *First Book* preceding it. In the *Primer of Vocal Music* the foundations for musical knowledge are firmly and soundly laid through beautiful songs and very simple exercises, which are to be learned largely by rote. In the *First Book of Vocal Music* a definite advance is made from this imitative singing and preliminary study; a knowledge of musical elements is developed, and these elements are properly related in the child's mind to music of the highest order. In addition he is given much practice in sight reading, as such.

When the child reaches the *Second Book of Vocal Music* he has a practical familiarity with musical elements and musical formulæ, and is ready to proceed according to their logical sequence. Consequently, from the very beginning (with the exception of a song introducing each of the nine keys) the songs and exercises throughout this book are presented in the order of their logical dependence. In other words, the *Second Book of Vocal Music* represents a most carefully planned method of sight-reading practice, providing for the changed attitude of the child's mind toward musical knowledge; for now he is fully ready to take the initiative and to read and sing the songs and exercises aided by his own mental equipment.

Beginning on page 8, the problems of rhythm and tune are presented in the following order:

*Rhythm.* In the Key of C, the one-pulse tone is first presented; then the two-pulse tone and the three-pulse tone; then follow the divided beat and the quarter rest. These rhythmic problems are presented in 2-4, 3-4 and 4-4 time.

*Tune.* The scale is first shown through the use of numerals and letters. A number of common typical forms are presented for the purpose of giving the mind facility in thinking tones in combination, and recognizing these combinations on the staff.

Then the problems of tune are presented in exercise and song, beginning with a study in seconds, followed by a study in thirds, gradually introducing intervals of greater difficulty.

The treatment of the Key of C ends with a study of intermediate tones and with the introduction of Sharp 4 and Flat 7 as suggesting modulation.

Two-part work is presented in a variety of ways; as simple scale studies in combination; as canonic studies; as studies in simple imitation; and as regular



two-part work. This variety in introducing two-part work saves the voices of children who sing the lower part, as it takes the voices out of the range of ordinary two and three-part songs and exercises.

The study of the Key of G repeats the plan of the Key of C, presenting the same rhythmic and tonal problems in exercises and songs, but in forms a little more difficult than those in the Key of C. In addition, the beat-and-a-half note and 6-8 time are introduced.

Throughout the nine different keys and the remaining pages of the book are the different problems of rhythm and tune presented again and again. More difficult problems are added as the child is ready for them, and the familiar problems are repeated in new and interesting songs and exercises.

Thus the *Second Book of Vocal Music*, while presenting the most beautiful and interesting exercises and songs selected from the great song writers, furnishes at the same time a most complete, consistent and logical plan of developing the power to read music in a purely musical way.

Pupils who have not passed through the *Primer* and *First Reader* before taking up the *Second Book of Vocal Music*, should devote some time to learning certain of the songs by rote, studying afterwards their rhythmic and tonal form. The plan by which this study may be accomplished is explained fully in the introduction to the books referred to, and it will not be necessary to repeat the instructions and illustrations there set down.

The great value of all music study in the schools results from singing with proper interest and expression. Without this there is little to be gained from the study of music. Teachers are urged to study the different books and the plan of the "Modern Series" series, so that the *Second Book of Vocal Music* may not be treated as an isolated book of sight reading, but may be properly related to the Series as a whole, and its beautiful songs and studies may be sung with proper expression and interpretation.

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# A SECOND BOOK

## IN

### VOCAL MUSIC.



ophone  
ong

#### 1201 - Frosty Days.

Allingham.  
*Allegro.*

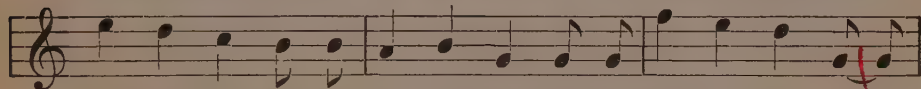
G. Jaspersen.



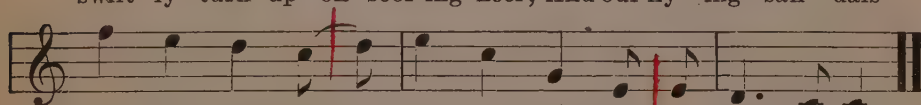
1. The time of frost is the time for me, When the gay blood spins thro' the
2. Hur-rah! the lake is a league of glass! We'll buckle and strap on the



heart with glee, When the glad voice leaps with a chim-ing sound And the  
stiff white grass; Then off we shoot and poise and wheel And



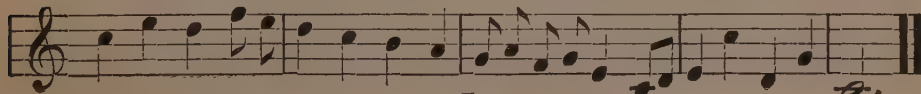
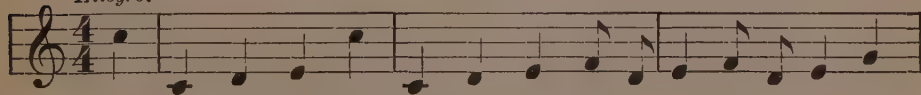
foot-steps ring on the fro - zen ground, When the earth is white and the  
swift - ly turn up - on scor-ing heel, And our fly - ing san - dals



air is bright And ev - 'ry breath a... new de-light!  
chirp and sing Like a flock of swal-lows up - on the wing.

#### A Study.

*Allegro.*



## Key of C.

Pitch Names.

C 8)  
B 7)

A 6

G 5

F 4)  
E 3)

D 2

C 8 or 1)  
B 7)

A 6

G 5

F 4)  
E 3)

D 2

C 8 or 1)  
B 7)

A 6

G 5

F 4)  
E 3)

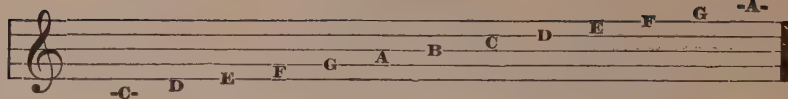
D 2

C 1

Octave.

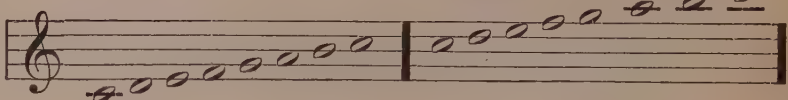
Octave.


Octave.



The Scale

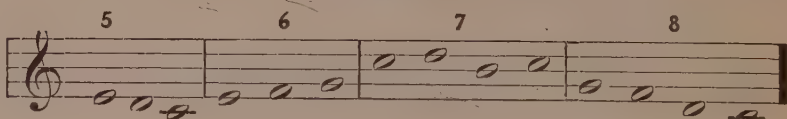
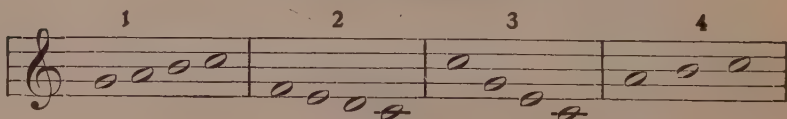
The Scale one octave higher.



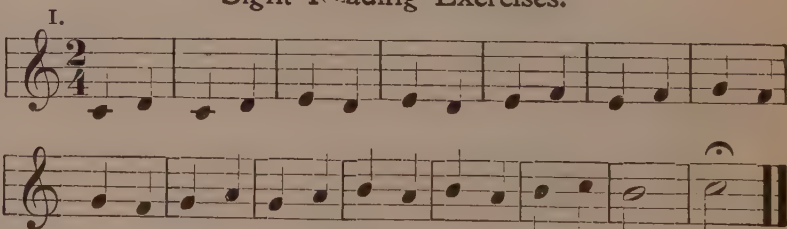
Signature—  no sharps nor flats. Keynote—C on the first line below, and in the third space.

## Typical Music Forms.

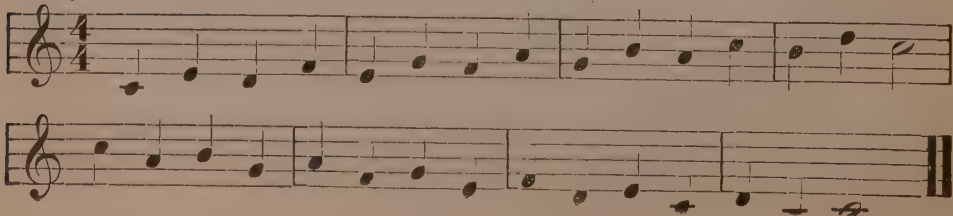
To be memorized.



## Sight Reading Exercises.



II.

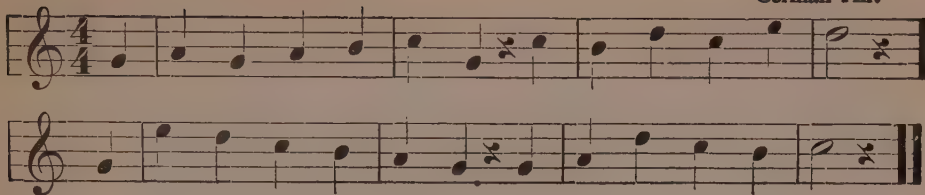


# Melodies.

9

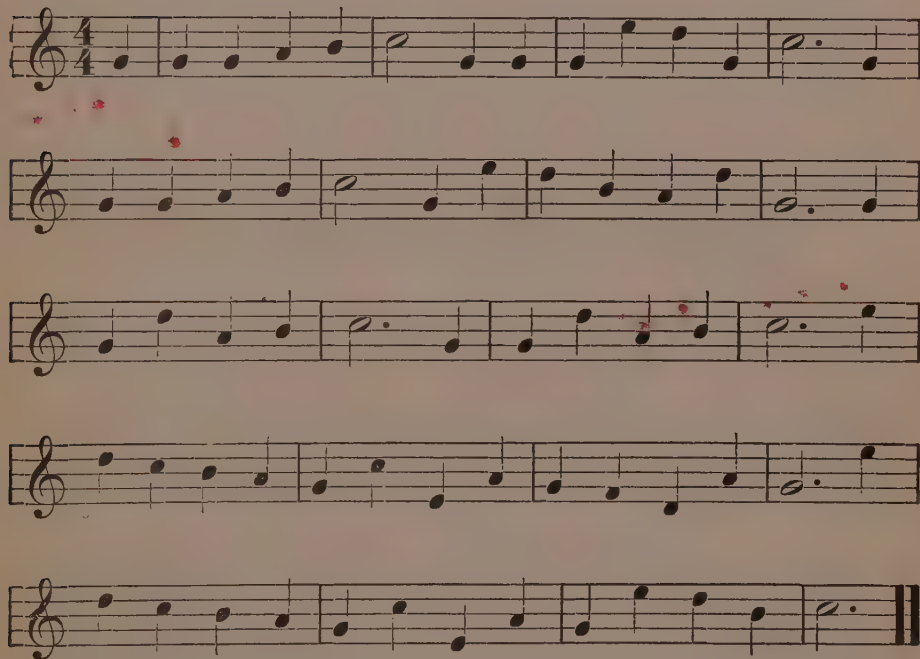
I.

German Air.



II.

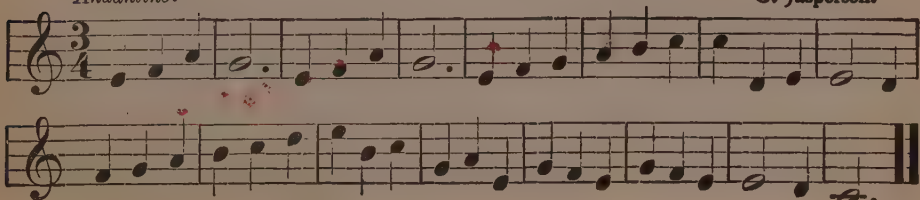
Kuecken.



*Andantino.*

A Study.

G. Jaspersen.

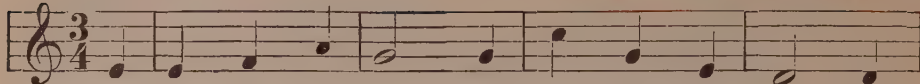




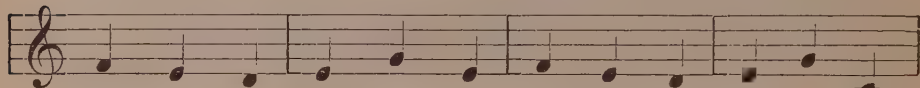
## Wind Song.

Frederick Manley.  
Andantino.

There is no better  
good song here. The change  
improves it very much.  
Eleanor Smith.

*p*

1. O gen - tle south wind, Sweet child of the sun, Dear  
2. O wind of the west, The fields all re - joice To



friend of the flow - ers And bird shelt-ring bow - ers, When  
hear your sweet sing - ing, They know you are bring-ing A

*cresc.*

twi-ght is done Come, sing to the wear - y A low  
gift with-out price, The seedlings that fol - low Your loud

*Fine Allegro.*

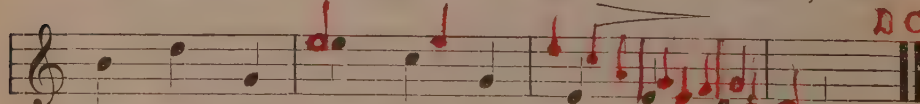
drow - sy song. *mf* O bluff east - ern wind, Wild  
call - ing voice. O jol - ly north wind, As



rov - er of seas, Where ev - er you scour - ry The  
soon as you blow Old San - ta's pre - par - ing His

*cresc.*

chil - dren are mer - ry, For up to the clouds Their  
rein - deer for far - ing A - broad in the snow, Well-

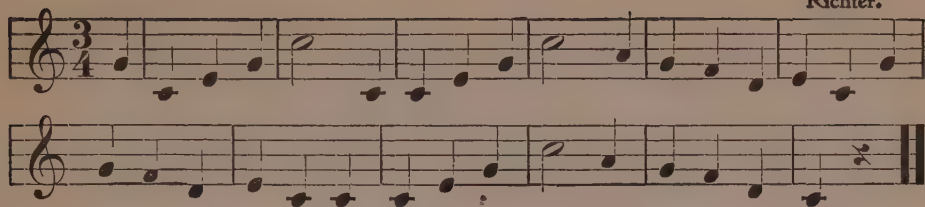


kites are all lift - ed In flut - ter - ing crowds.  
lad - en with pre - sents For chil - dren be - low.

# A Song.

11

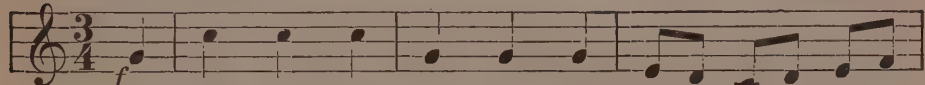
Richter.



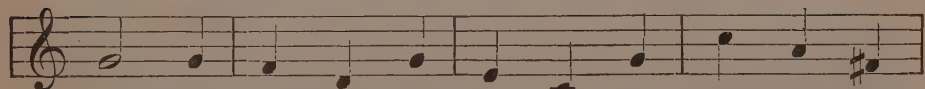
## Our Sleigh-ride.

Rebecca B. Foresman.

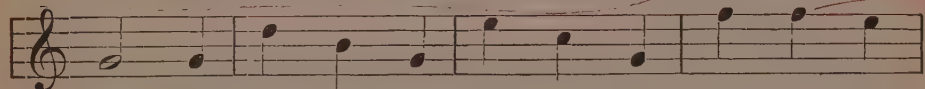
Folksong.



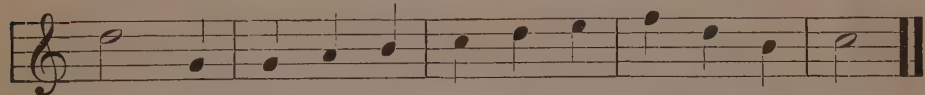
1. O'er hill and o'er val - ley We mer - ri - ly  
2. But we do not mind him, We laugh in his



go, The bells jin - gle loud - ly, The world's white with  
face; When - e'er we go rid - ing We give him a



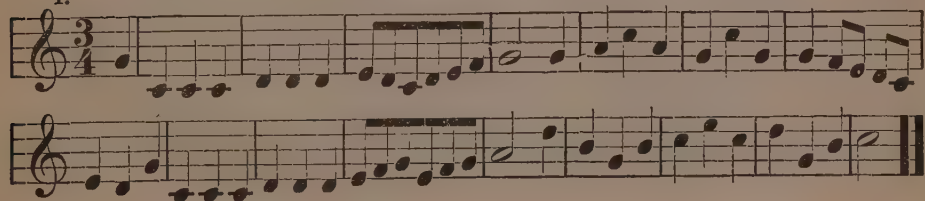
snow. There's some - bod - y with us, Jack Frost is his  
place, And if we go walk - ing Or out for a



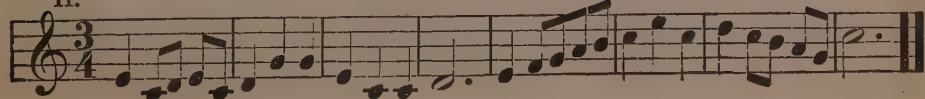
name, He hunts ears and no - ses And pinch - es the same.  
run Jack Frost is the fel - low That makes all the fun.

## Studies in the Divided Beat Based on "Our Sleigh-ride."

I.



II.



I.

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a 4/4 time signature and contains a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bottom staff is in treble clef with a 4/4 time signature and contains a bass line of eighth notes: G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5.

## II.

The first system of the musical score is written in 4/4 time. The upper staff (treble clef) contains a melody of quarter notes: G4, A4, B4, C5, B4, A4, G4. The lower staff (treble clef) contains a bass line of eighth notes: G3, A3, B3, C4, D4, E4, F4, G4, A4, B4, C5, B4, A4, G4. The system concludes with a double bar line.

## III.

The first system of the musical score consists of two staves in 4/4 time. The top staff begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melody starting on G4, moving to A4, B4, and C5, followed by a whole rest, then a descending scale: B4, A4, G4, F#4, E4, D4, C4. The bottom staff begins with a bass clef, a key signature of one sharp (F#), and a 4/4 time signature. It contains a melody starting on C3, moving to D3, E3, and F#3, followed by a whole rest, then an ascending scale: G3, A3, B3, C4, D4, E4, F#4. Both staves end with a double bar line.

#### IV.

The first system of musical notation consists of two staves. The top staff begins with a treble clef and contains a sequence of eighth notes: G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, A-43, G-43, F#-43, E-43, D-43, C-43, B-44, A-44, G-44, F#-44, E-44, D-44, C-44, B-45, A-45, G-45, F#-45, E-45, D-45, C-45, B-46, A-46, G-46, F#-46, E-46, D-46, C-46, B-47, A-47, G-47, F#-47, E-47, D-47, C-47, B-48, A-48, G-48, F#-48, E-48, D-48, C-48, B-49, A-49, G-49, F#-49, E-49, D-49, C-49, B-50, A-50, G-50, F#-50, E-50, D-50, C-50, B-51, A-51, G-51, F#-51, E-51, D-51, C-51, B-52, A-52, G-52, F#-52, E-52, D-52, C-52, B-53, A-53, G-53, F#-53, E-53, D-53, C-53, B-54, A-54, G-54, F#-54, E-54, D-54, C-54, B-55, A-55, G-55, F#-55, E-55, D-55, C-55, B-56, A-56, G-56, F#-56, E-56, D-56, C-56, B-57, A-57, G-57, F#-57, E-57, D-57, C-57, B-58, A-58, G-58, F#-58, E-58, D-58, C-58, B-59, A-59, G-59, F#-59, E-59, D-59, C-59, B-60, A-60, G-60, F#-60, E-60, D-60, C-60, B-61, A-61, G-61, F#-61, E-61, D-61, C-61, B-62, A-62, G-62, F#-62, E-62, D-62, C-62, B-63, A-63, G-63, F#-63, E-63, D-63, C-63, B-64, A-64, G-64, F#-64, E-64, D-64, C-64, B-65, A-65, G-65, F#-65, E-65, D-65, C-65, B-66, A-66, G-66, F#-66, E-66, D-66, C-66, B-67, A-67, G-67, F#-67, E-67, D-67, C-67, B-68, A-68, G-68, F#-68, E-68, D-68, C-68, B-69, A-69, G-69, F#-69, E-69, D-69, C-69, B-70, A-70, G-70, F#-70, E-70, D-70, C-70, B-71, A-71, G-71, F#-71, E-71, D-71, C-71, B-72, A-72, G-72, F#-72, E-72, D-72, C-72, B-73, A-73, G-73, F#-73, E-73, D-73, C-73, B-74, A-74, G-74, F#-74, E-74, D-74, C-74, B-75, A-75, G-75, F#-75, E-75, D-75, C-75, B-76, A-76, G-76, F#-76, E-76, D-76, C-76, B-77, A-77, G-77, F#-77, E-77, D-77, C-77, B-78, A-78, G-78, F#-78, E-78, D-78, C-78, B-79, A-79, G-79, F#-79, E-79, D-79, C-79, B-80, A-80, G-80, F#-80, E-80, D-80, C-80, B-81, A-81, G-81, F#-81, E-81, D-81, C-81, B-82, A-82, G-82, F#-82, E-82, D-82, C-82, B-83, A-83, G-83, F#-83, E-83, D-83, C-83, B-84, A-84, G-84, F#-84, E-84, D-84, C-84, B-85, A-85, G-85, F#-85, E-85, D-85, C-85, B-86, A-86, G-86, F#-86, E-86, D-86, C-86, B-87, A-87, G-87, F#-87, E-87, D-87, C-87, B-88, A-88, G-88, F#-88, E-88, D-88, C-88, B-89, A-89, G-89, F#-89, E-89, D-89, C-89, B-90, A-90, G-90, F#-90, E-90, D-90, C-90, B-91, A-91, G-91, F#-91, E-91, D-91, C-91, B-92, A-92, G-92, F#-92, E-92, D-92, C-92, B-93, A-93, G-93, F#-93, E-93, D-93, C-93, B-94, A-94, G-94, F#-94, E-94, D-94, C-94, B-95, A-95, G-95, F#-95, E-95, D-95, C-95, B-96, A-96, G-96, F#-96, E-96, D-96, C-96, B-97, A-97, G-97, F#-97, E-97, D-97, C-97, B-98, A-98, G-98, F#-98, E-98, D-98, C-98, B-99, A-99, G-99, F#-99, E-99, D-99, C-99, B-100, A-100, G-100, F#-100, E-100, D-100, C-100, B-101, A-101, G-101, F#-101, E-101, D-101, C-101, B-102, A-102, G-102, F#-102, E-102, D-102, C-102, B-103, A-103, G-103, F#-103, E-103, D-103, C-103, B-104, A-104, G-104, F#-104, E-104, D-104, C-104, B-105, A-105, G-105, F#-105, E-105, D-105, C-105, B-106, A-106, G-106, F#-106, E-106, D-106, C-106, B-107, A-107, G-107, F#-107, E-107, D-107, C-107, B-108, A-108, G-108, F#-108, E-108, D-108, C-108, B-109, A-109, G-109, F#-109, E-109, D-109, C



Angels  
Song

# A Christmas Song.

13

Virginia W. Cloud.

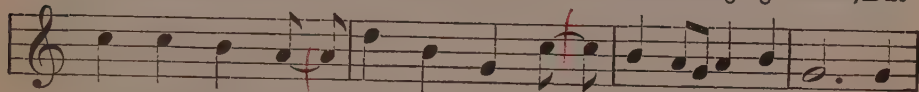
From St. Nicholas by permission of the Century Co.

*Moderato.*

English.



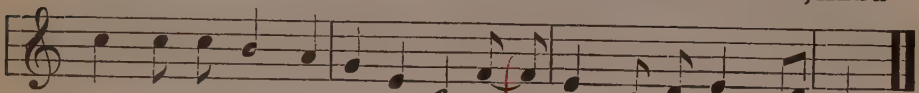
1. It's a long way round the year, my dears, A long way round the year. I  
2. I tossed them hol-ly in hall and cot, And bade them right good cheer, But



found the frost and the flame, my dears, I found the smile and tear. The  
stayed me not in an - y spot For I'd traveled 'round the year, To

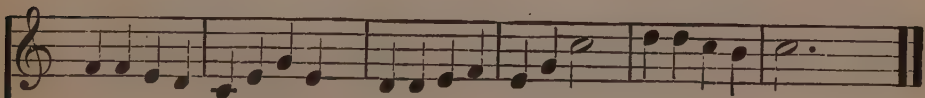
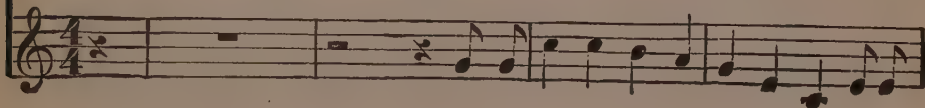
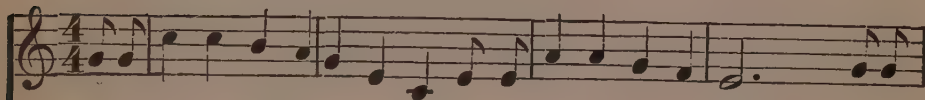


wind blew high on the pine-top'd hill, And cut me keen on the moor; The  
bring the Christmas joy, my dears, To your eyes so bonnie and true, And a

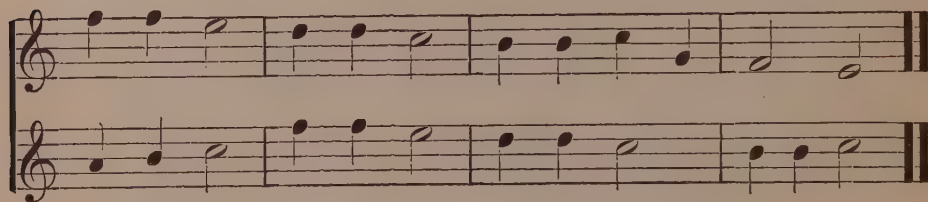
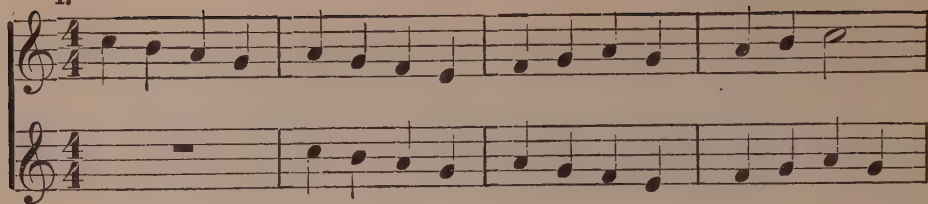


heart of the stream was frozen still As I tapped at the mill-er's door.  
mis - tle-toe bough for you, my dears, A mis - tle-toe bough for you.

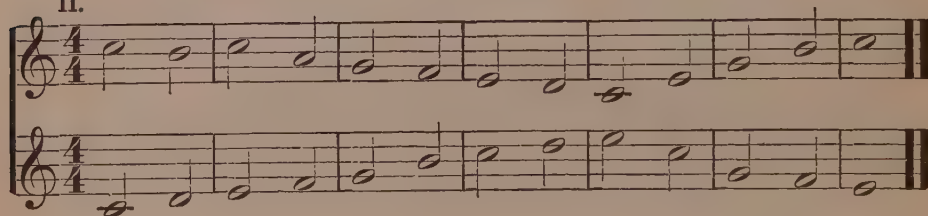
## A Study.



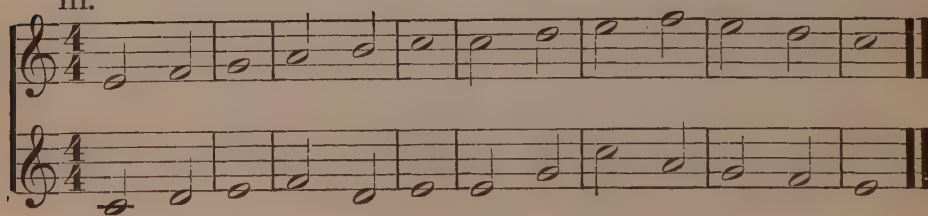
## I.



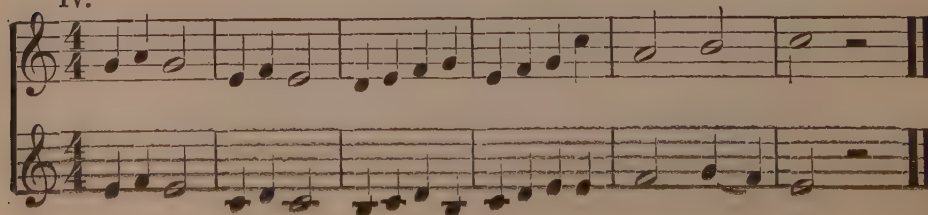
## II.



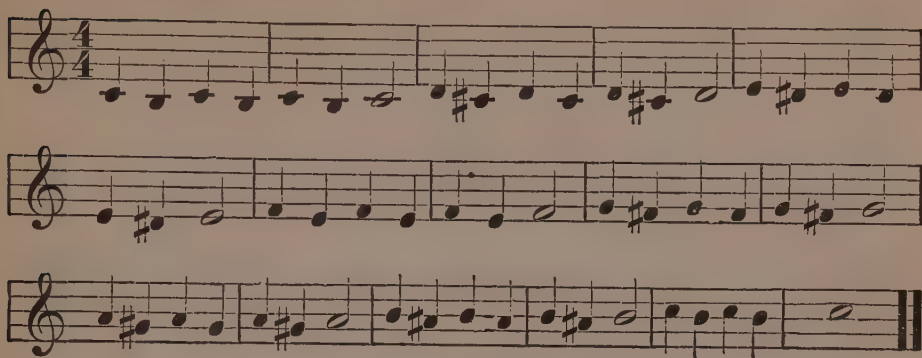
## III.



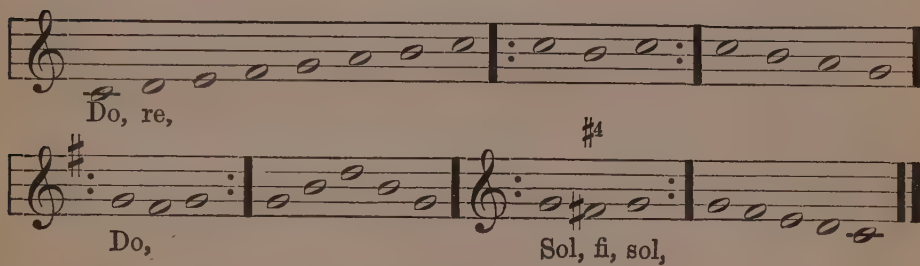
## IV.



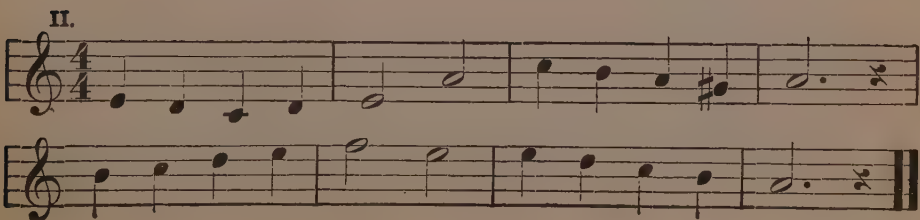
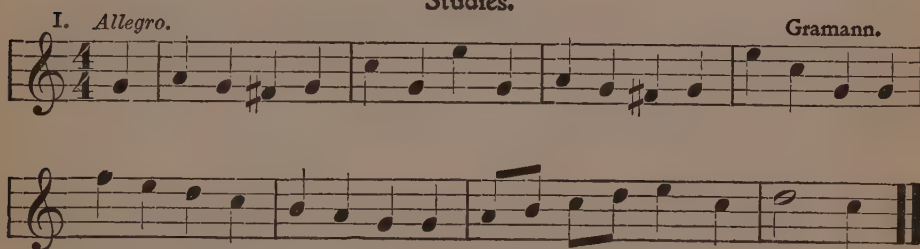
This exercise should be memorized and sung in different keys.

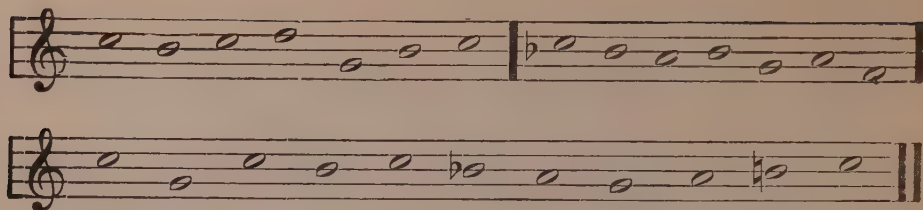


### Sharp Four.

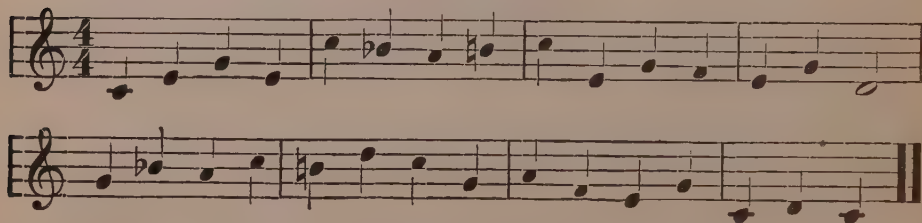


### Studies.



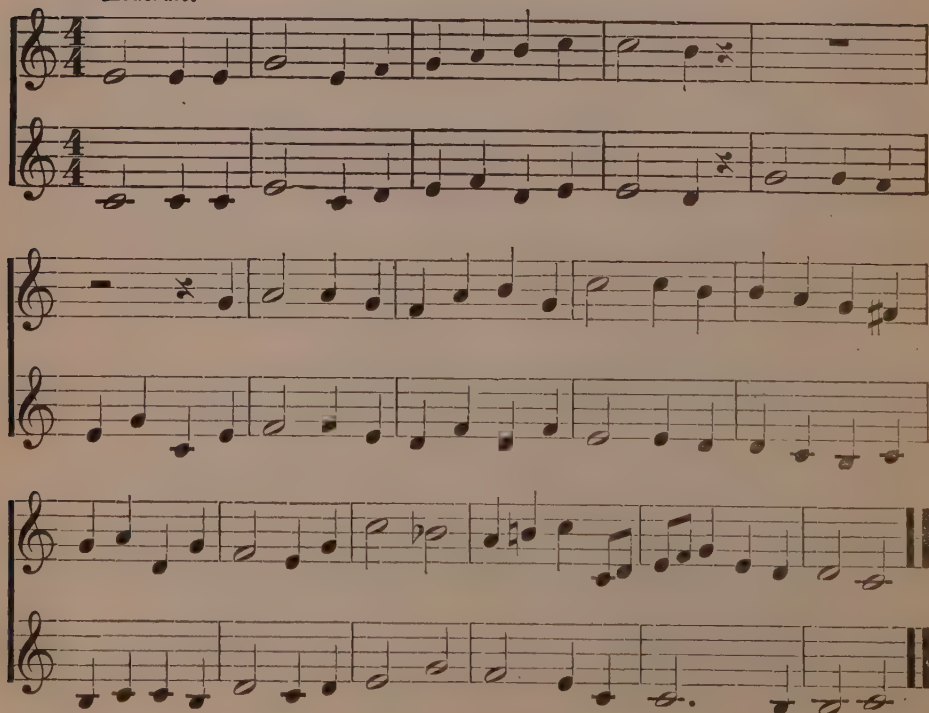


Flat 7 shown by a  $\flat$  and neutralized by a  $\sharp$ .



### A Two-Part Study.

*Moderato.*

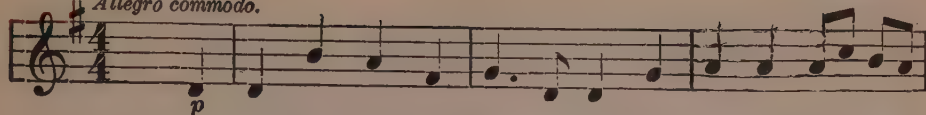




Mary Howitt.

J. Weiss.

*Allegro commodo.*



C)  
B)

The Scale.

The Scale one octave lower.

A

G

F#

F

E

D

C

B

A

G

F#

F

E

D

C

B

A

G

F

E

D

C

8

7

6

5

4

3

2

8 or 1)

7

6

5

4

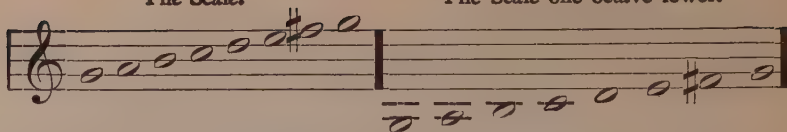
3


2

1

Octave.

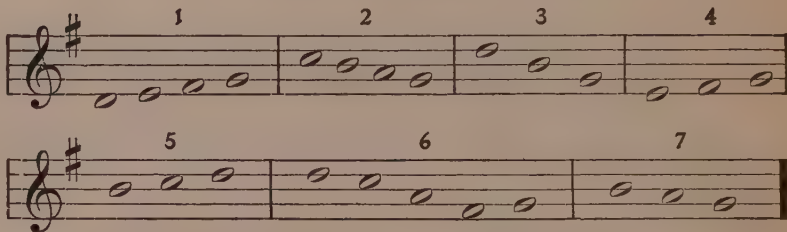
Octave.



Signature—  one sharp, (F#). Keynote—G, on the second line.

## Typical Music Forms.

To be memorized.

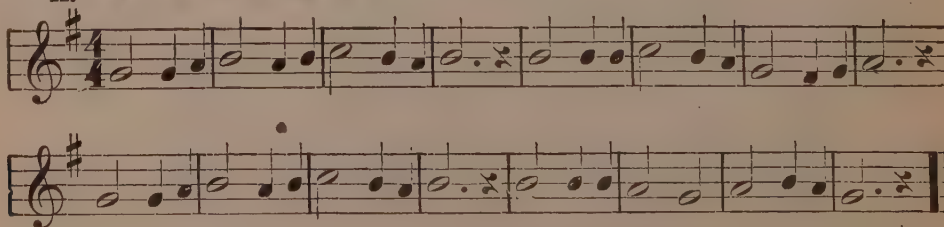


## Sight Reading Exercises.

I.



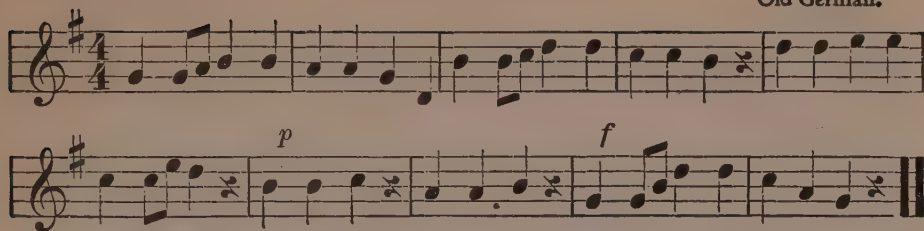
II.



Gregorian Chant.

The above presents a contrast in time, suggesting the divided beat on the next page.

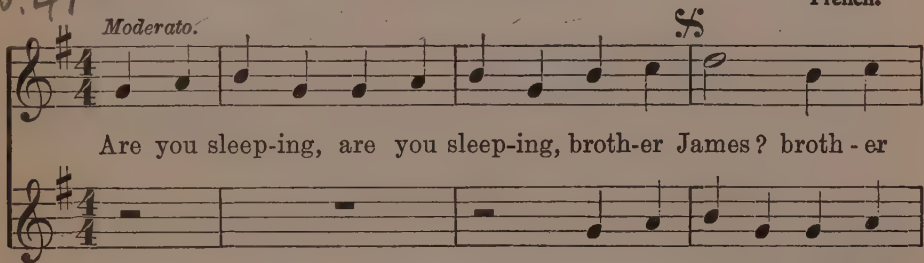
Old German.



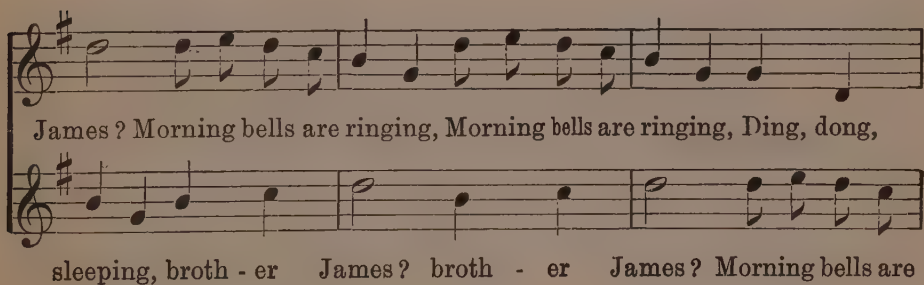
music hour, fourth  
sk. p. 41

## Two-Part Round.

French.

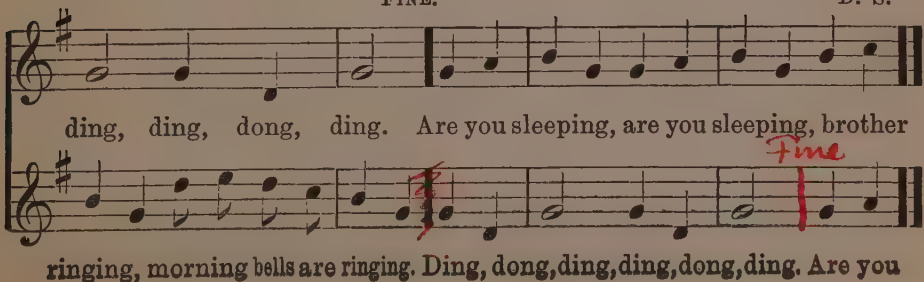


Are you sleeping, broth-er,



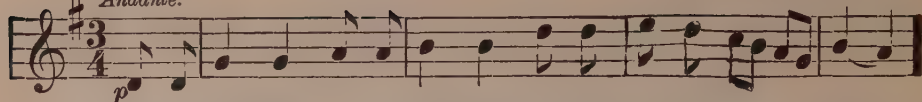
FINE.

D. S.

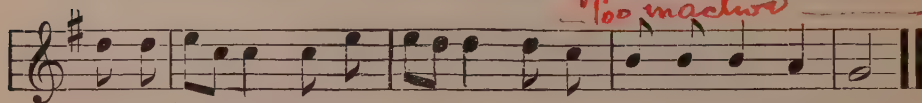


Charles Jeffreys.

German Folksong.

*Andante.*

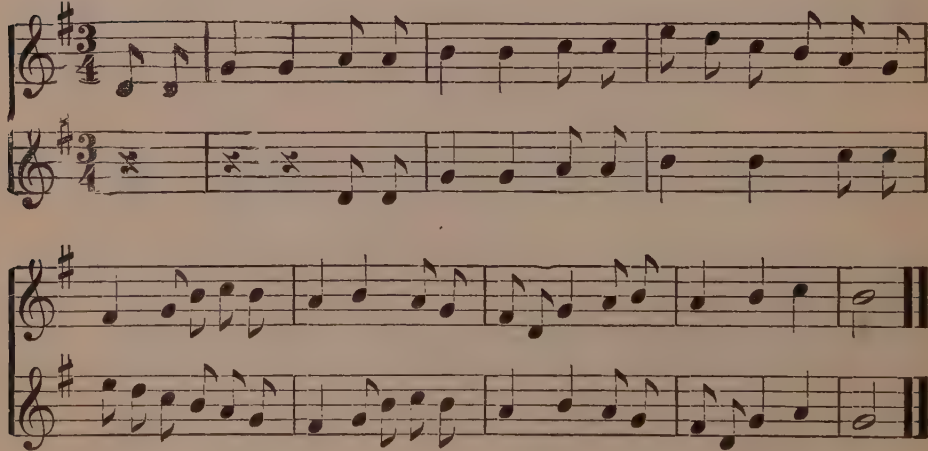
1. Mother, are there angels dwelling In that beaming star a - bove?
2. Guardian an-gels I have heard of, Watching o'er us night and day;
3. Mother, was it they who gave you So much love and care for me?
4. All the kindness you have shown me Would that I could now re - pay;



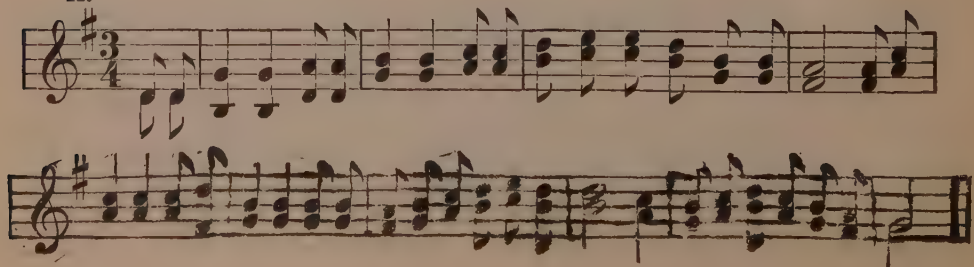
Do they ev - er, glancing downward, Look on me with eyes of love?  
 Keep-ing rec-ord of our moments, Knowing all we do or say.  
 How I wish, as I grow old - er, Wor-thy of that love to be!  
 You have been my guardian an - gel, Watching o'er me night and day.

## Studies.

I.



II.



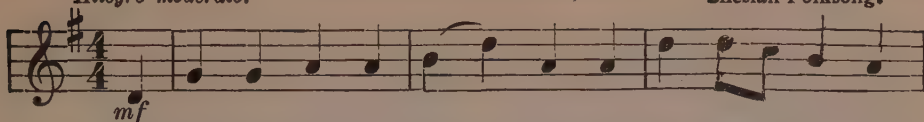


# The Way to School.

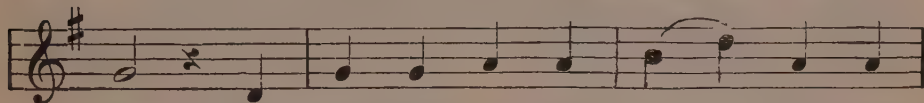
21

*Allegro moderato.*

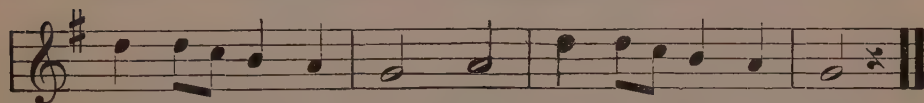
Silesian Folksong.



1. When win - try winds are blow - ing The with - ered leaves a
2. But when new grass is spring - ing And warm the sun's bright
3. But he who loves his du - ty, Nor fears the rain and

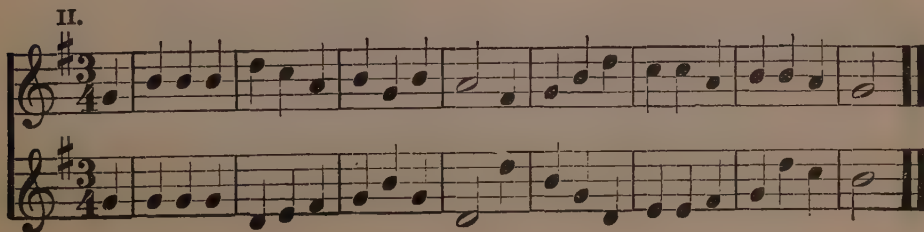
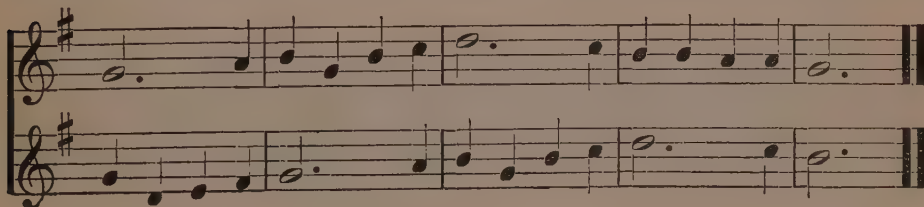
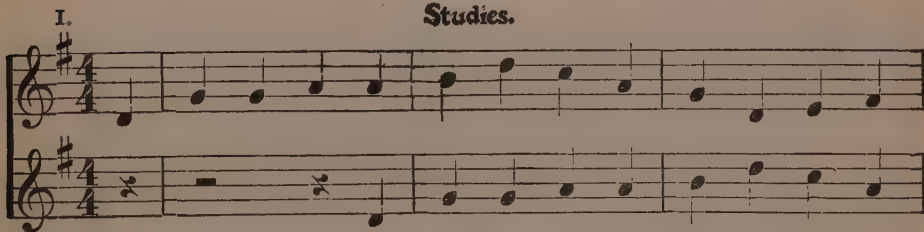


mong, The way that we are go - ing, Looks  
beams, And birds a - gain are sing - ing, Too  
snow, Will nev - er miss some beau - ty His

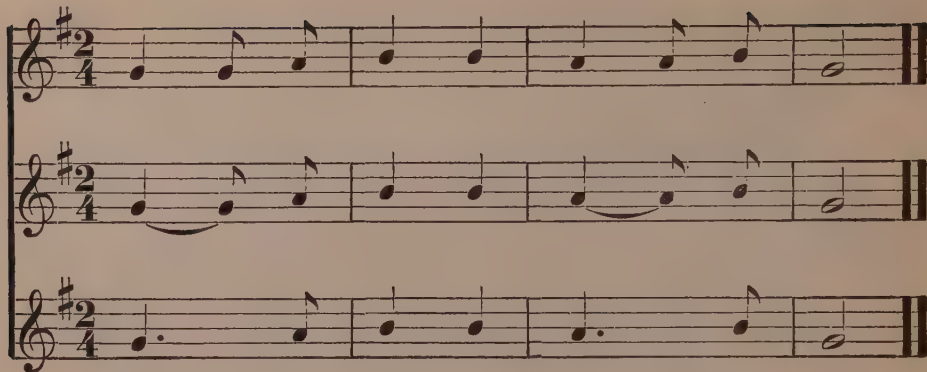


drear - y, chill, and long, Look drear - y, chill, and long.  
short the long way seems, Too short the long way seems.  
dai - ly path can show, His dai - ly path can show.

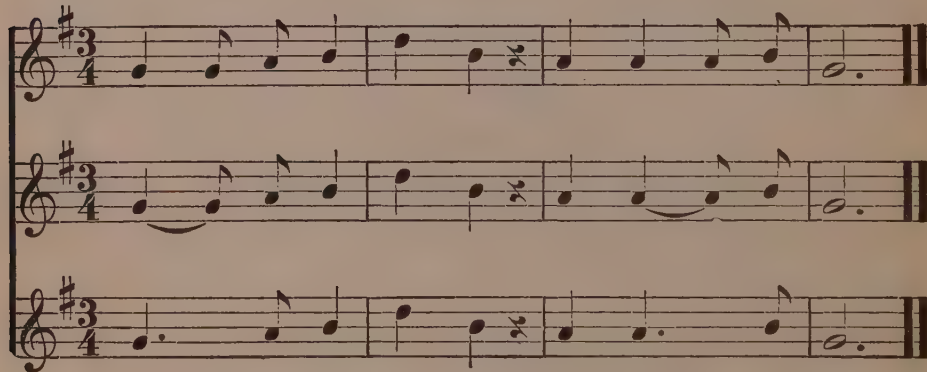
## Studies.



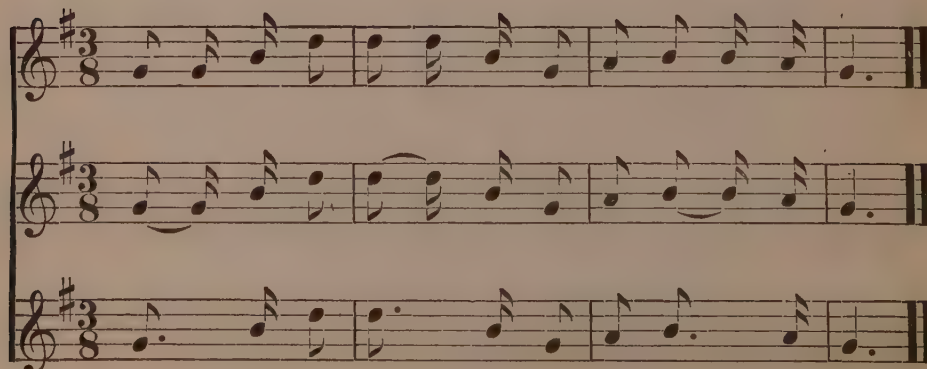
I.



II.



III.



*Andante.*

*mf*

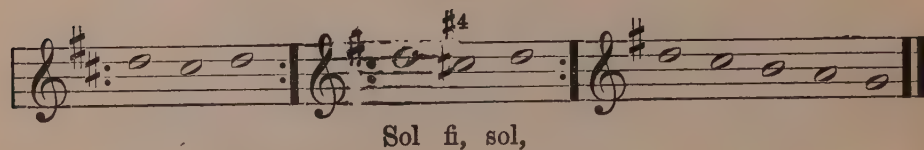
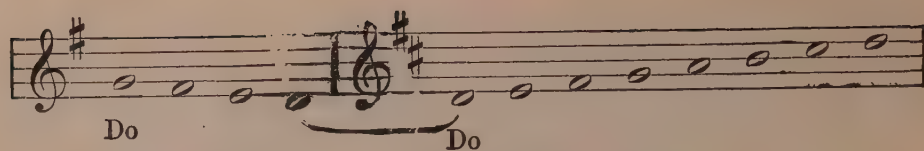
1. Heav'nly Fa-ther, lov-ing, tender, Thanks to Thee Thy children ren-der;  
2. In our work-ing, in our play-ing, When our pray'r's to Thee we're saying,

Help us, Lord, that we may be Each day more and more like Thee.  
Make us gen - tle, kind, and true, Let us strive Thy will to do.

Studies.

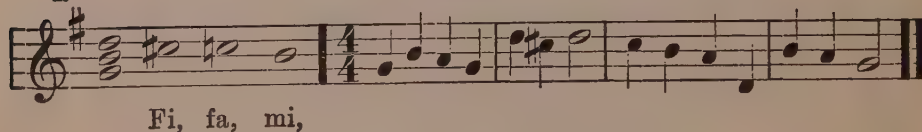
I.

II.

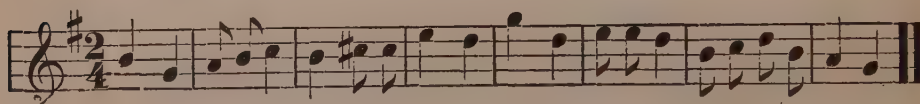


## Studies.

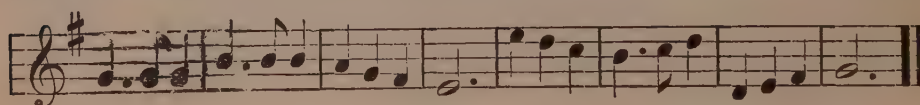
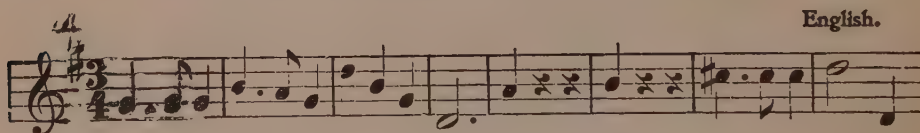
I.



II.

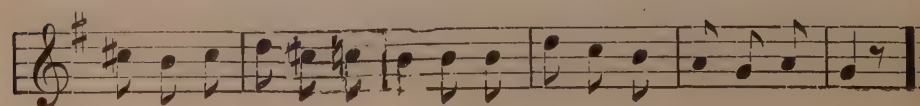
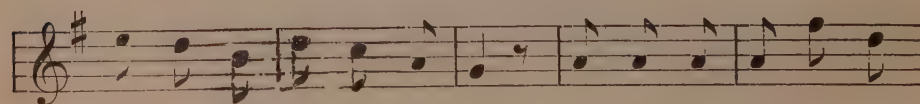
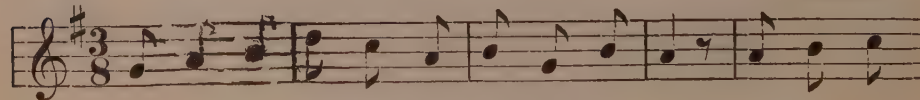


English.



IV.

German.





Translated from the German.

# Spring Rain.

Gurlitt. 25

*Allegro.*

*p*

1. Soft spring-rain is light-ly fall-ing O'er the  
2. Breez-es blew, and sun-shine coax-ing Called the  
3. Wood and mead-ow, now re-joy-cing, Robes of  
4. Thou hast loosed the bonds of win-ter, Ah! so

*Allegro.*

*dolce*

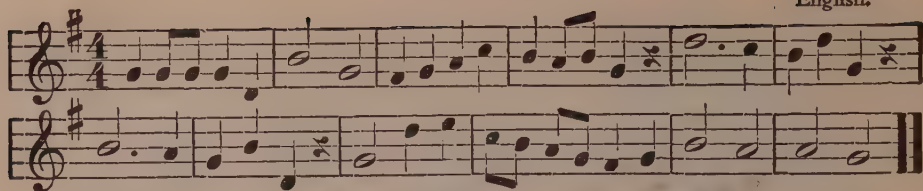
wood-land, on the plain, Wak'ning flow'rs, and  
blos-soms, but in vain; For thy sil-v'ry  
gay-est em-'rald wear, And with spring's de-  
gen-tly, soft spring rain; Now the free world

*dolce*

*Flats out here*

grass-es long-ing Stretch glad arms to you a-gain.  
voice they wait-ed, And thy tap-ping, soft spring rain.  
light-ful mu-sic Ti-ny war-blers fill the air.  
wak-eth, sing-eth, And the sun-shine smiles a-gain.

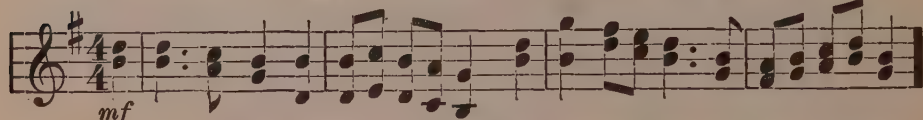
English.



From the German.

May.

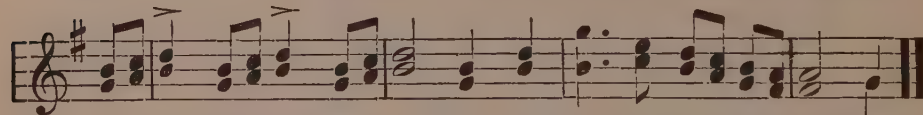
Harder.



- mf*
1. The sky is blue, the vale is green, The maybells here and there are seen
  2. Come, therefore, all who love sweet May, And wander thro' the gold-en day



With many an - oth - er blossom; The day entralls, the clear light falls  
That is of joy the bear - er; For - get the chill of win - ter's ill:

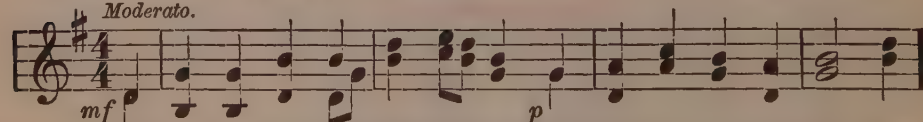


On yon - der riv - er's bo - som, On yon - der riv - er's bo - som.  
The world grows fair and fair - er, The world grows fair and fair - er.

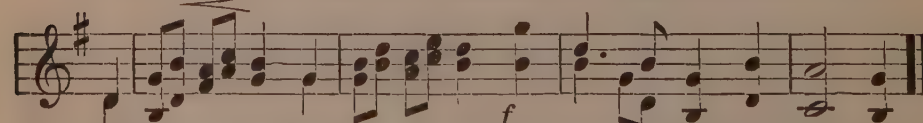
James Geddes.

## A Maple Leaf.

W. Volkmann.

*Moderato.*

- mf* *p*
1. A ma - ple leaf, whose gown was red, Glanc'd gaily at her fel - low,
  2. "Oh! what a night to dance the lea," She said in accents sprightly;
  3. The autumn breezes piped a jig, The brooklet humm'd a dit - ty;
  4. I heard, de - part - ing down the glen, Their tripping steps and laughter;

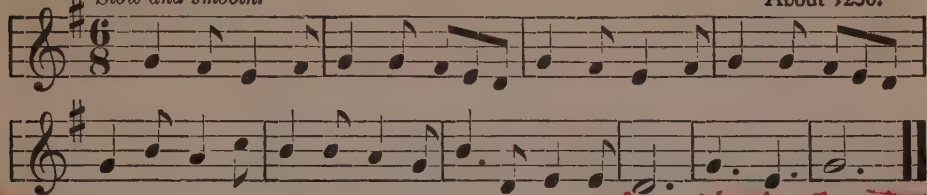


*f*

A birchen leaf with or - ange cap And doublet trimm'd with yel - low.  
He straightway doff'd his silk - en cap, In - vit - ing her po - lite - ly.  
As swift and swifter flew their feet, They grew more gay and wit - ty.  
But where they went, I do not know; I did not fol - low aft - er.

Shepherd's Musick.  
Slow and smooth.

Old English.  
About 1250.



## The Wood Birds.

*Very little Content.*

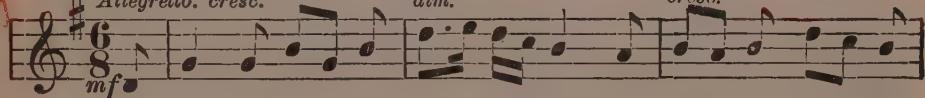
From the German of H. Kletke, by E. S.

Folksong.

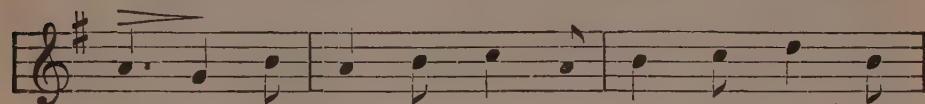
*Allegretto. cresc.*

*dim.*

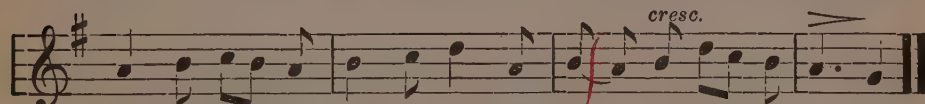
*cresc.*



1. I wan-der thro' the sha - dy wood And hear the wild birds
2. And now the wood-thrush lifts his voice, Of all, the sweet-est
3. I wan-der, wan-der thro' the wood, The a - zure heav-ens



sing - ing; They pipe and flute, they flute and call, The  
sing - er; Glad mu - sic floats thro' for - est aisle, And  
o'er me; But bird - ling's song and flow'r - et's smile My

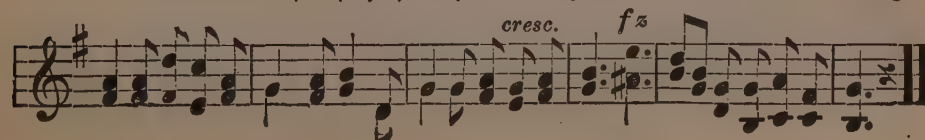
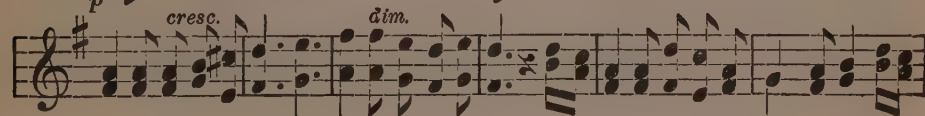


darling birds, both great and small, They fill the world with singing.  
birdlings list and flow'rets smile While echo-ing tones still lin - ger.  
pil - grim - age so sweet beguile, The long way flies be - fore me.

*Allegro.*

## A Song.

C. A. Gabler.



Do Sol

Do Te

## Songs.

I.

F. L. Schubert.

*Moderato.*

II.

Hauptmann.

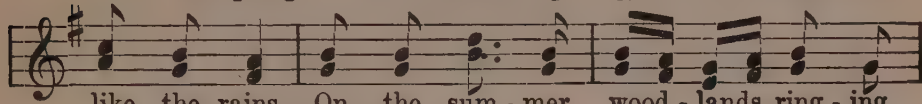
III.

Rhenish Song.





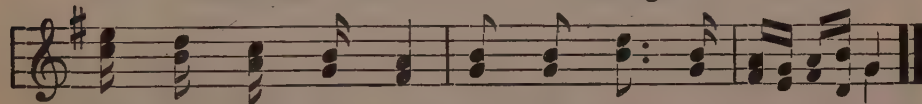
1. In the Fall a maid comes sing - ing, And her voice is  
 2. In the Spring a maid comes sing - ing, And her songs are



like the rains On the sum - mer wood - lands ring - ing  
 like the seas When their wa - ters are up - spring - ing



Sleep-y songs and soft re-frains : And she sings till ev-'ry flow-er  
 In a fresh-voiced Winter breeze : And she sings till all the flow-ers

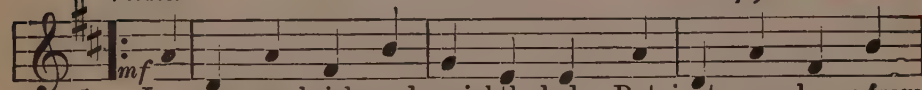


Lays it down to rest On its moth-er's shielding breast.  
 Lift their lit - tle heads From their field and, for - est, beds.

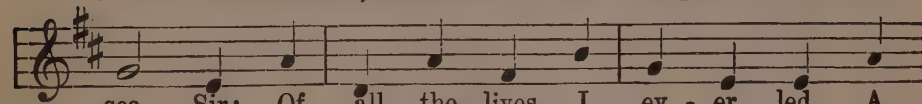
I am a Brisk and Sprightly Lad.

*Vivace.*

Arr. by John Hullah.

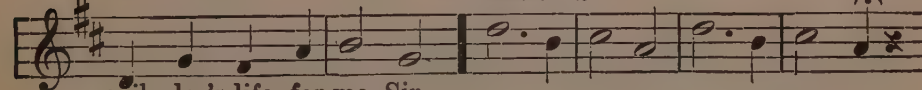


1. I am a brisk and sprightly lad, But just come home from  
 2. But when our coun-try's foes are nigh Each has-tens to his  
 3. Our foes sub-dued, once more on shore We spend our cash with

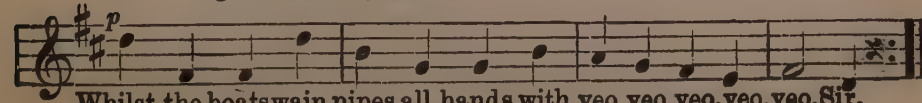


sea, Sir; Of all the lives I ev - er led, A  
 gun, Sir, We make the boast - ing French-man fly And  
 glee, Sir, And when all's gone, we drown our care, And

REFRAIN.



sail - lor's life for me, Sir. }  
 bang the haughty Don, Sir. } Yeo, yeo, yeo, yeo, yeo, yeo, yeo, yeo,  
 out a - gain to sea, Sir. }



Whilst the boatswain pipes all hands with yeo, yeo, yeo, yeo, yeo, Sir.

## Key of D.

## The Scale

D 8  
C# 7

B 6

A 5

G 4  
F# 3

E 2

D 1 or 8  
C# 7

B 6

A 5

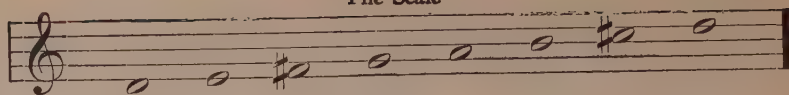
G 4  
F# 3

E 2

D 1

C

Octave.



Signature—



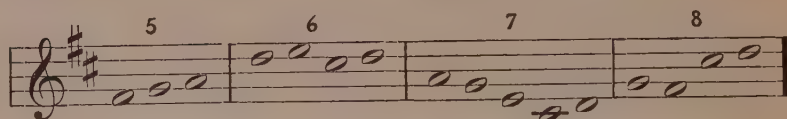
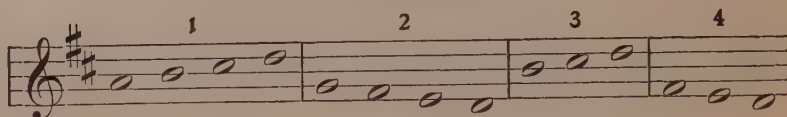
two sharps, F# and C#. Keynote.—D,

in the first space below and on the fourth line.

## Typical Music Forms.

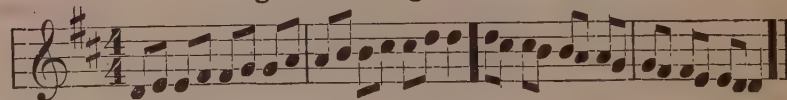
To be memorized.

Octave.

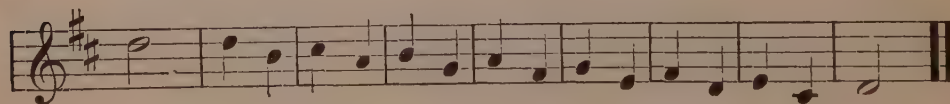
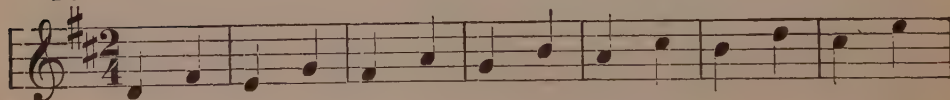


I.

## Sight Reading Exercises.



II.



III.

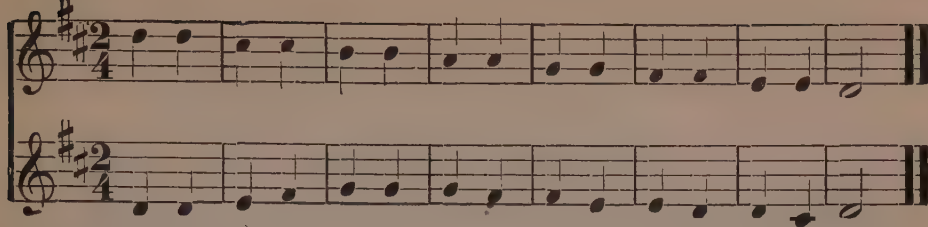


IV.

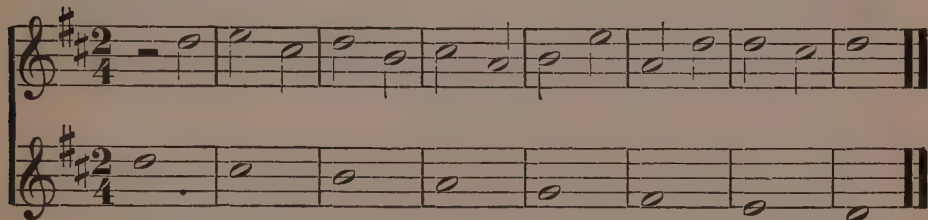


Folksong.

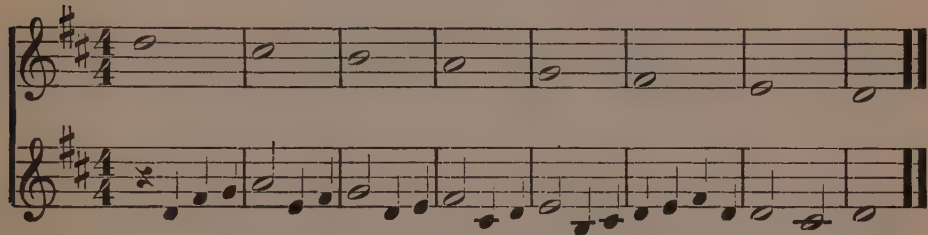
I.



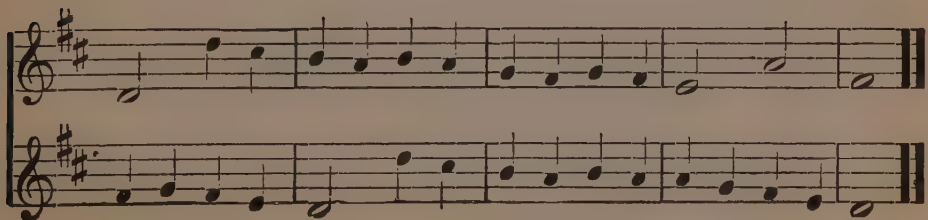
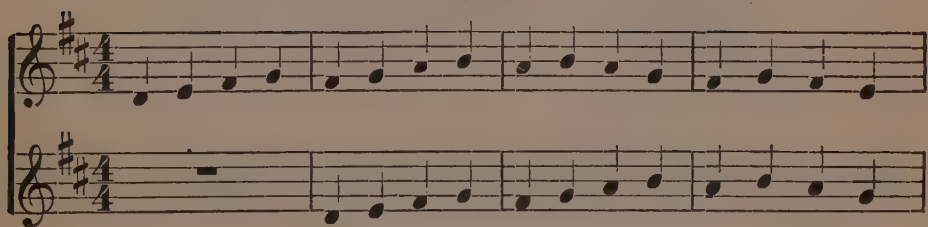
II.



III.



## A Canon.

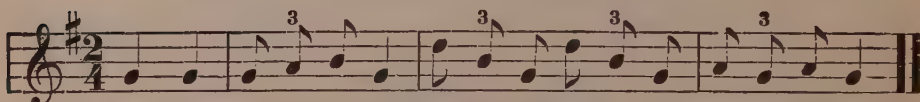


## Triplets.

A triplet is a group of three equal notes to be performed in the time of two of like value in the regular rhythm; written,



### An Example of Triplets.



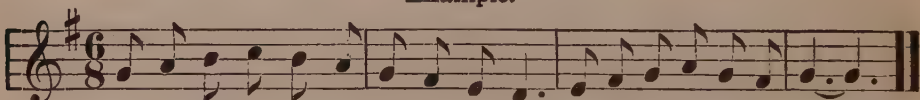
On, on, mer-ri-ly on, Hap-pi-ly, cheer-i-ly marching a-long.

It will be seen from the above example that the triplets express the division of the beat into three equal parts.

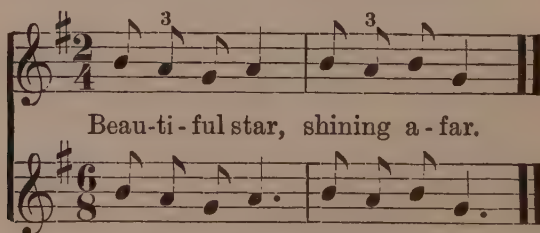
## Six-eighth Time.

Six-eighth time ( $\frac{6}{8}$ ) as the figures indicate, means six eighth-note beats to a measure, with a secondary accent on the fourth beat.

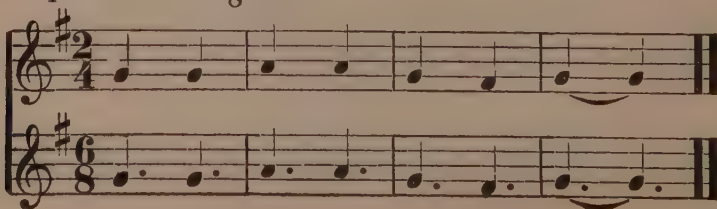
### Example.



If this is sung rapidly, the first and fourth beats will stand out prominently and the eighth notes will resemble triplets. The following exercise shows the strong resemblance between  $\frac{2}{4}$  and  $\frac{6}{8}$  time:



It may be seen from the following that a quarter note in  $\frac{2}{4}$  time is equal to a dotted quarter note in  $\frac{6}{8}$  time:





Hence in  $\frac{2}{4}$  time  $\left\{ \begin{array}{l} \text{J} = \text{J.} \\ \text{J} \text{ (triple)} = \text{J. J. J.} \\ \text{J} \text{ (triple)} = \text{J. J.} \end{array} \right\}$  in  $\frac{6}{8}$  time.

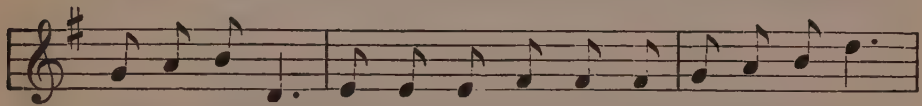
L.  
Rossetti.

1215 Studies.

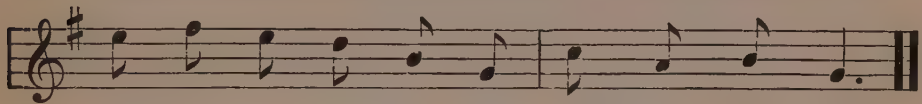
*Compare mus. setting of  
Same words in New Ed. 2.  
Reader p. 15*



Fly a-way, fly a-way o-ver the sea, Sun-lov-ing swallow, for

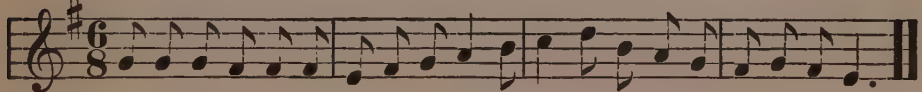


summer is done; Come a - gain, come a - gain, come back to me,



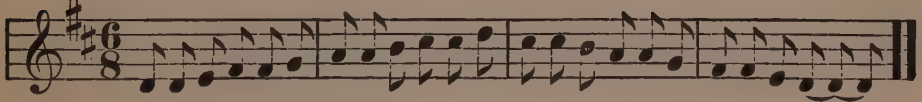
Bring-ing the sum-mer and bring-ing the sun.

II.

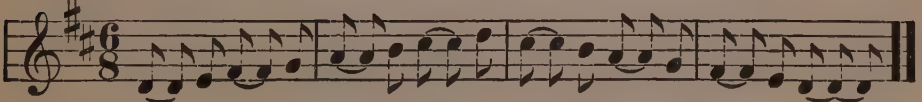


The following exercises should be studied by contrast until the pupils can sing the third line in exact time:

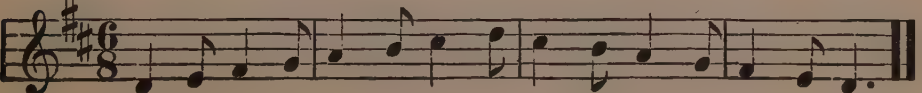
I.



II.

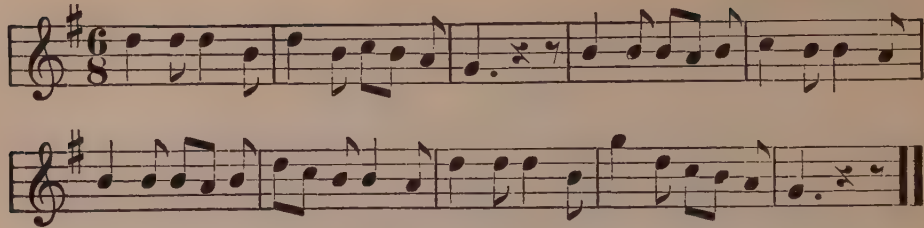


III.



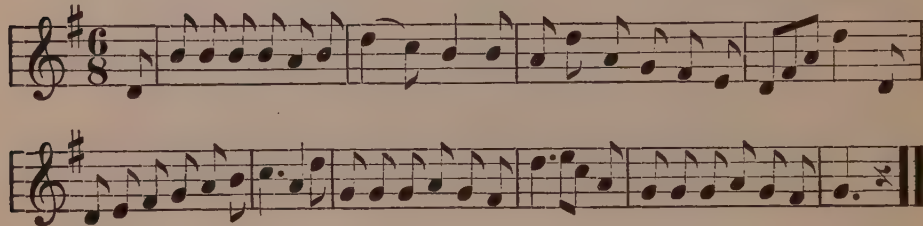
I.

H. F. Himmel.



II.

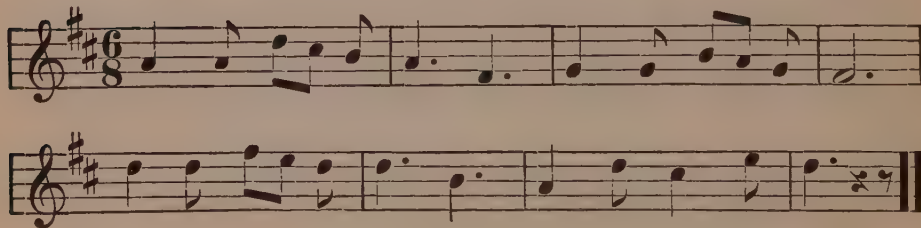
J. A. P. Schulz.



## Six-eight Time in the Key of D.

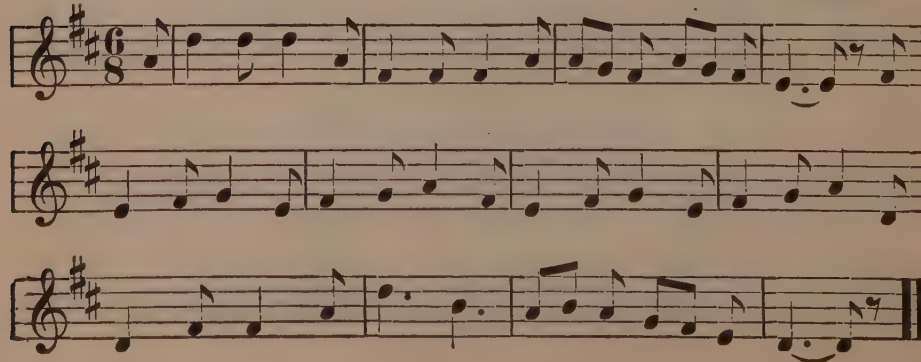
I.

Abt.



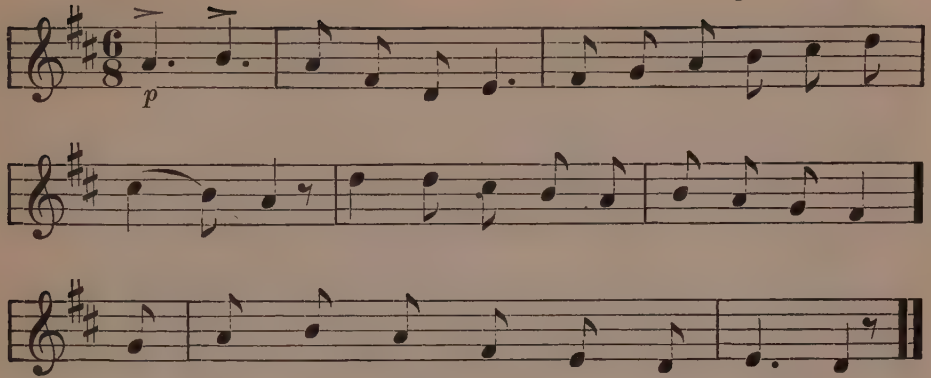
II.

Folksong.



*Allegretto.*

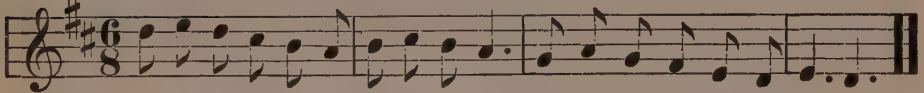
J. F. Lorraine.



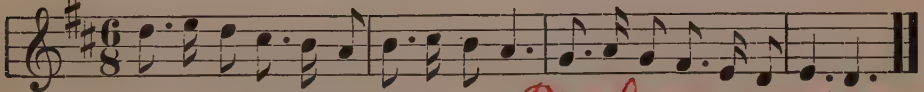
## The Dotted Eighth Note in Six-eight Time.

(To be taught by contrast.)

I.



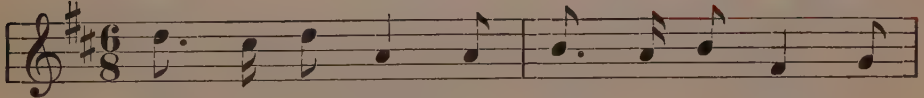
II.



Little Jack Horner.

*First half good; second half very common.**Con spirito.*

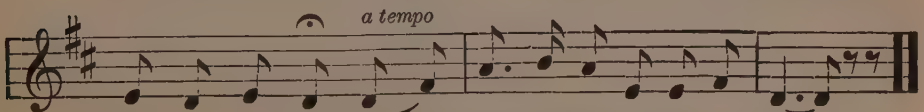
J. F. Lorraine.



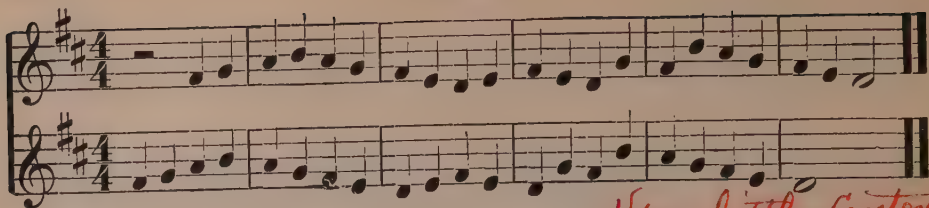
Lit - tle Jack Horn - er Sat in a cor - ner,



Eat - ing his Christmas pie; He put in his thumb, And he



took out a plum, And said, "What a good boy am I!"



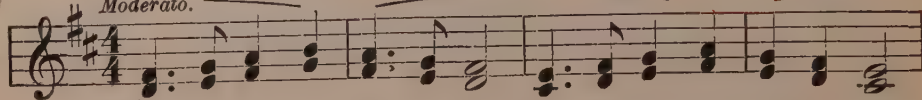
G. Berthold.

*Moderato.*

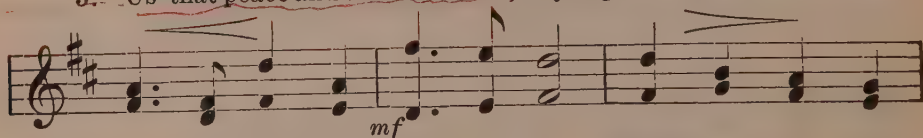
1217

## The Stars.

C. Gramm.

*Very little Content*

1. Stars that shine so sil-ver bright Thro' the long hours of the night,  
 2. Peace is yours, and blessed calm, Sweet as ech-oes of that psalm  
 3. Us that peace and calmness lend, Pity-ing stars, that o'er us bend;

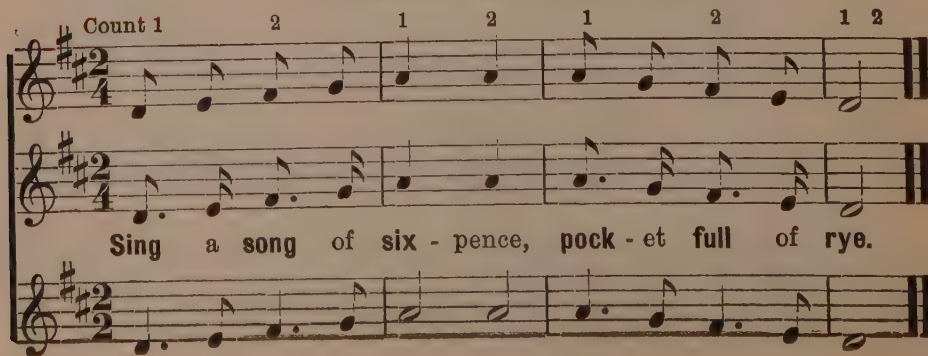


Lov-ing eyes you seem to be, Watch-ing o'er us  
 Glimmering choirs of star-lets sung When the heav'n's and  
 Stead-fast may we be and true, Our un-swerv-ing



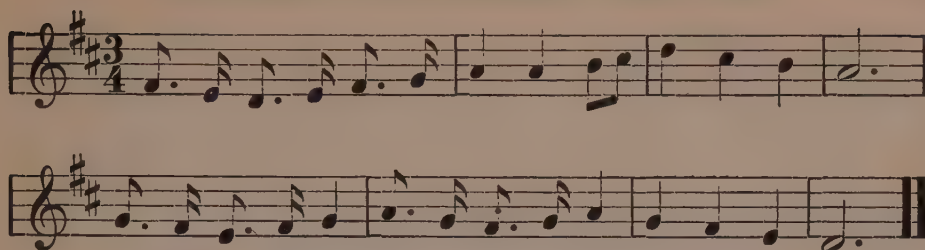
ten-der-ly, Watch-ing o'er us ten-der-ly.  
 earth were young, When the heav'n's and earth were young.  
 way pur-sue, Our un-swerv-ing way pur-sue.

## The Unequally Divided Beat.



Sing a song of six-pence, pock-et full of rye.





1218

# October's Bright, Blue Weather.

Helen Hunt Jackson.

By per. of Roberts Bros.

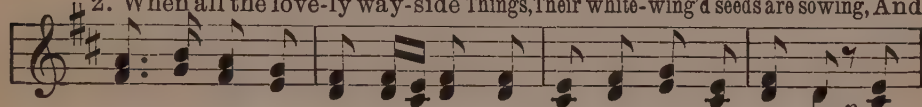
Gruenberger.

*Allegretto.*



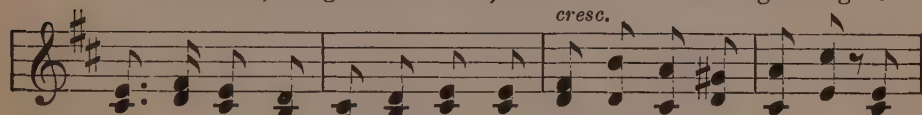
1. O suns and skies and clouds of June, And flow'rs of June, together Ye

2. When all the love-ly way-side Things, Their white-wing'd seeds are sowing, And



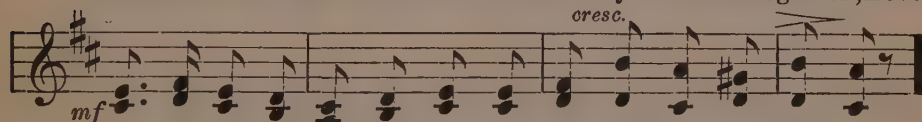
can - not ri - val for one hour Oc - tober's bright, blue weather ! When  
in the fields, still green and fair, Late aft-er-maths are growing. O

*cresc.*



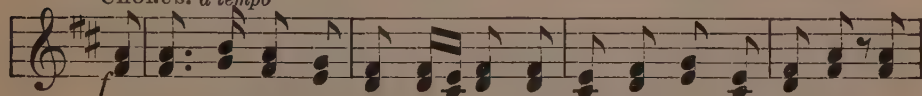
on the ground red ap-ples lie In piles, like jew-els shin-ing, And  
suns and skies and flow'rs of June ! Count all your boasts together ; Love

*cresc.*

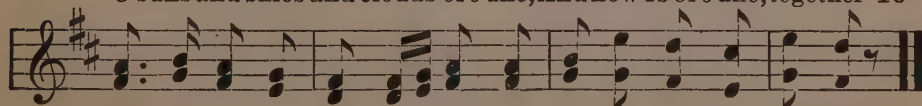


red - der still on old stone walls Are leaves of wood-bine twin-ing.  
lov - eth best of all the year Oc - to-ber's bright, blue weather.

CHORUS. *a tempo*



O suns and skies and clouds of June, And flow'rs of June, together Ye



can - not ri - val for one hour Oc - to-ber's bright, blue weather !

Robert Louis Stevenson.  
*Con moto.*

Ethelbert Nevin.

*mf*

How do you like to go

*Con moto.*

*mf*

*dim.*

*p*

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 6/8. The vocal line begins with a rest for three measures, then enters in the fourth measure with the lyrics 'How do you like to go'. The piano accompaniment starts with a melody in the right hand and a bass line in the left hand. Dynamics include *mf* (mezzo-forte) and *dim.* (diminuendo). The tempo marking *Con moto.* is present.

up in a swing, Up in the air so blue?

This system contains measures 5 through 8. The vocal line continues with the lyrics 'up in a swing, Up in the air so blue?'. The piano accompaniment provides harmonic support with chords and a steady bass line. The tempo *Con moto.* is maintained.

Oh! I do think it's the pleas-ant-est thing Ev - er a child can

This system contains measures 9 through 12. The vocal line concludes the phrase with 'Oh! I do think it's the pleas-ant-est thing Ev - er a child can'. The piano accompaniment continues with a consistent rhythmic pattern. The tempo *Con moto.* is maintained.

# The Swing.

39

do. . . . Up in the air and o - ver the wall

This system contains the first three measures of the song. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are 'do. . . . Up in the air and o - ver the wall'.

'Till I can see so wide, Riv - ers and trees and

*cresc.* *f* *mf*

This system contains measures 4 through 6. The vocal line continues with the lyrics ''Till I can see so wide, Riv - ers and trees and'. The piano accompaniment includes dynamic markings: *cresc.* (crescendo) at the start of measure 4, *f* (forte) above measure 5, and *mf* (mezzo-forte) below measure 6.

cat-tle and all O - ver the coun - try side. . . . .

*dim. e rall.* *dim. e rall.*

This system contains measures 7 through 9. The vocal line continues with the lyrics 'cat-tle and all O - ver the coun - try side. . . . .'. The piano accompaniment includes the dynamic marking *dim. e rall.* (diminuendo e rallentando) above measure 8 and below measure 9.

## The Swing.

*c tempo*

*mf*  
Till I look down on the gar-den green, Down on the roof so

*p a tempo*

*cresc.*

brown, Up in the air I go *f* fly-ing a-gain,

*cresc.* *mf*

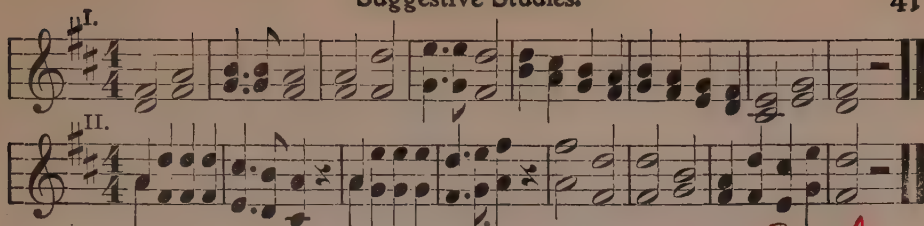
*dim.*

Up in the air and down, and down, Up in the air and down.

*dim.*

The musical score is written for voice and piano. It features a key signature of two sharps (F# and C#) and a 2/4 time signature. The score is divided into three systems. The first system contains the first line of the song, starting with a vocal melody in the treble clef and piano accompaniment in both treble and bass clefs. The second system continues the melody and accompaniment, with a crescendo marking in the piano part. The third system concludes the piece with a decrescendo marking. The lyrics are written below the vocal line, and dynamic markings (mf, p, cresc., dim.) are placed near the corresponding musical passages.

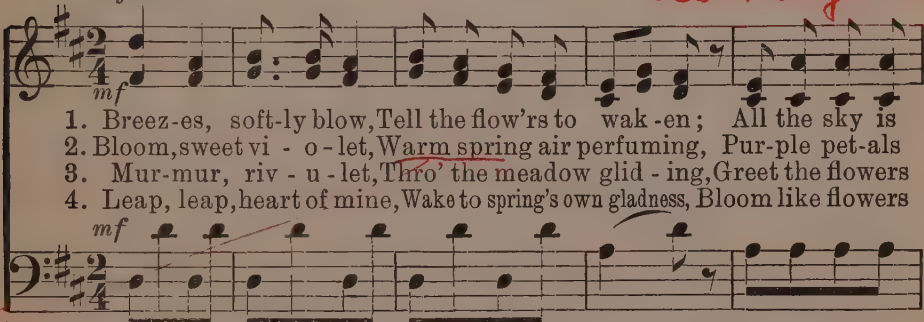




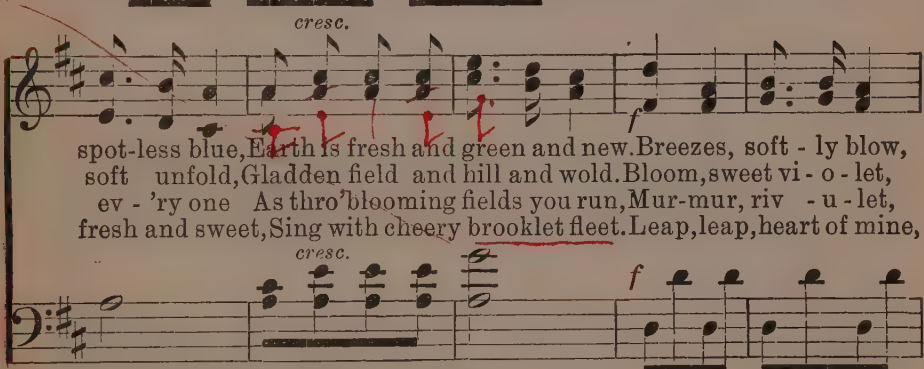
C. M. Arndt.  
*Allegretto.*

# 1230 In Spring.

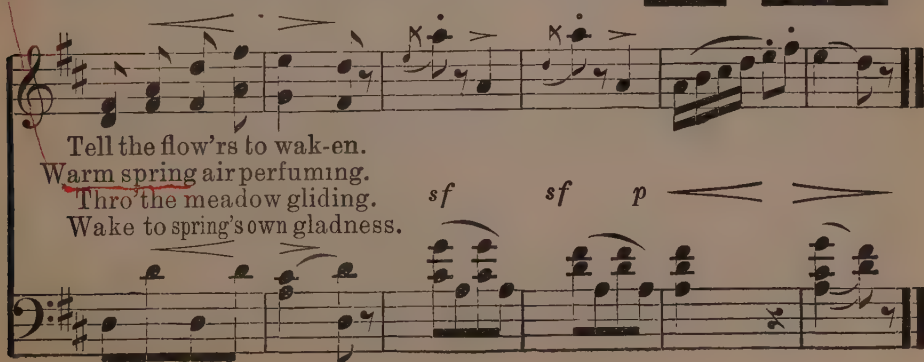
*Good Folksong.*  
*See changes in alto.*



1. Breez-es, soft-ly blow, Tell the flow'rs to wak-en; All the sky is
2. Bloom, sweet vi - o - let, Warm spring air perfuming, Pur - ple pet - als
3. Mur - mur, riv - u - let, Tho' the meadow glid - ing, Greet the flowers
4. Leap, leap, heart of mine, Wake to spring's own gladness, Bloom like flowers



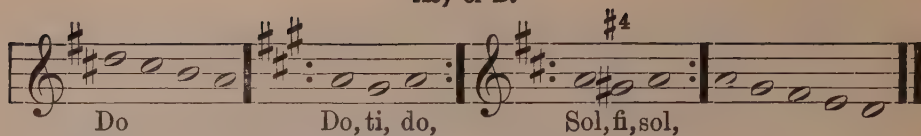
spot-less blue, Earth is fresh and green and new. Breezes, soft - ly blow,  
soft unfold, Gladden field and hill and wold. Bloom, sweet vi - o - let,  
ev - 'ry one As thro' blooming fields you run, Mur - mur, riv - u - let,  
fresh and sweet, Sing with cheery brooklet fleet. Leap, leap, heart of mine,



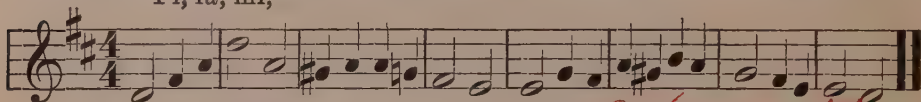
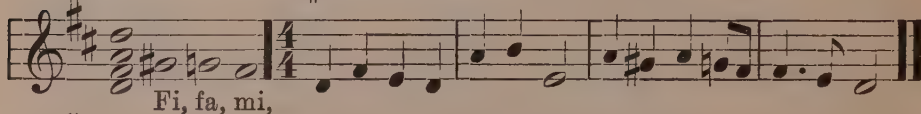
Tell the flow'rs to wak-en.  
Warm spring air perfuming.  
Thro' the meadow gliding.  
Wake to spring's own gladness.

## Sharp Four.

Key of D.



The sharp 4 shown by a # and cancelled by a ♯.



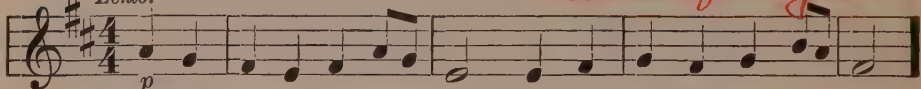
Hensel.

1 2 2 1

Evening Prayer.

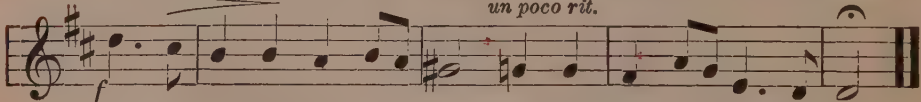
Reinacke.

Lento.



1. Wea-ri-ly, at daylight's close, Lit-tle eye-lids seek re-pose;
2. Parents, brothers, sis-ters dear, Have them in Thy heav'nly care;
3. Sick and wea-ry, all who weep, Fa-ther, close their eyes in sleep;

un poco rit.



Lord, as here in bed I lie Watch me with a fa-ther's eye.  
 All mankind, whoe'er they be, Let them find re-pose in Thee.  
 Let the great moon from the sky O'er the world shine si-lent-ly.

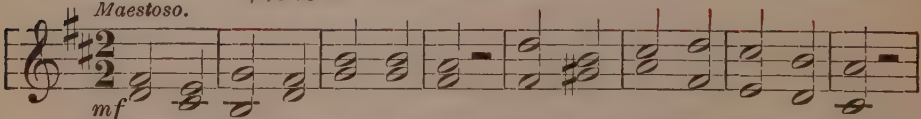
Montgomery.

1 2 2 2

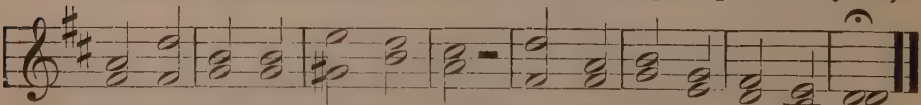
Praise Song.

Rinck.

Maestoso.



1. Songs of praise the an-gels sang, Heav'n with hal-le-lu-jahs rang,
2. Heav'n and earth must pass a-way, Songs of praise shall crown that day,
3. Here be-low with heart and voice We in songs of praise re-joice,



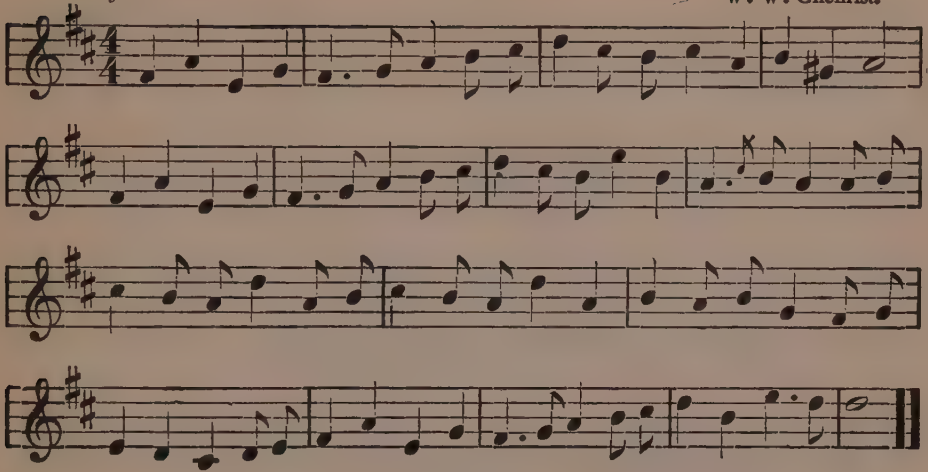
When Je-ho-vah's work be-gun, When He spoke and it was done.  
 God will make new heav'ns and earth, Songs of praise shall hail their birth.  
 Learning thus by faith and love Songs of praise to sing a-bove.

# A Song.

43

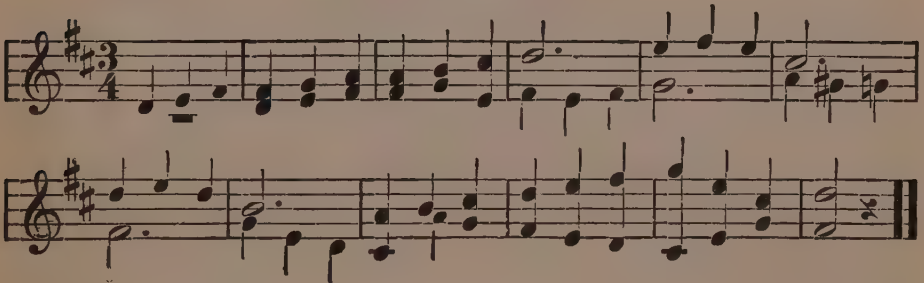
*Allegretto.*

W. W. Gilchrist.

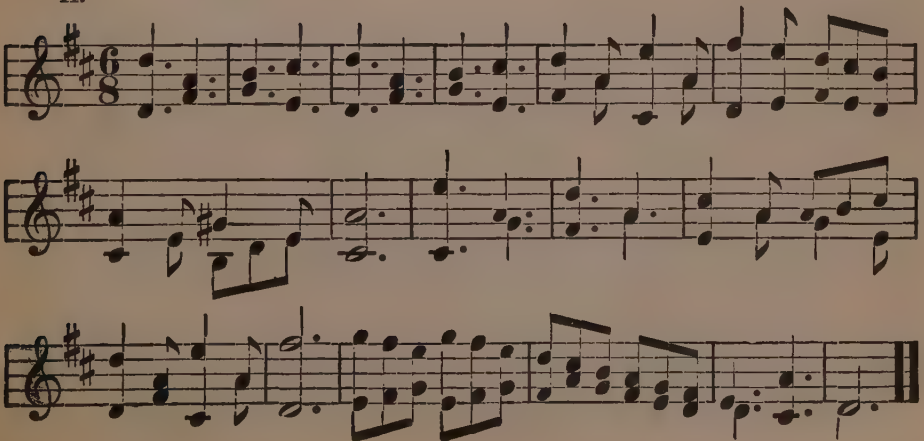


## Studies.

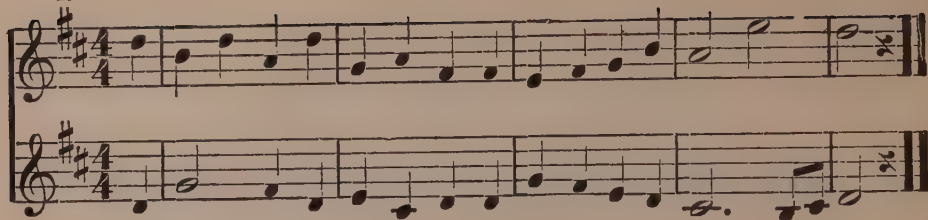
I.



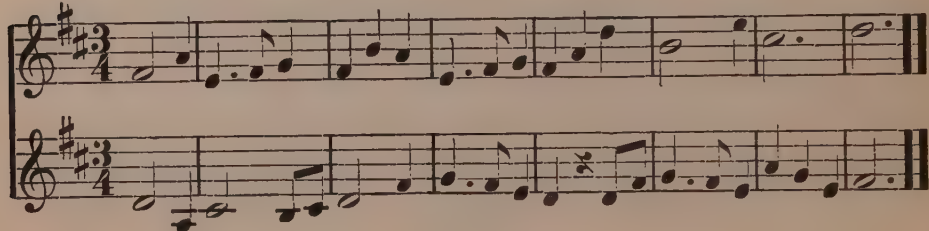
II.



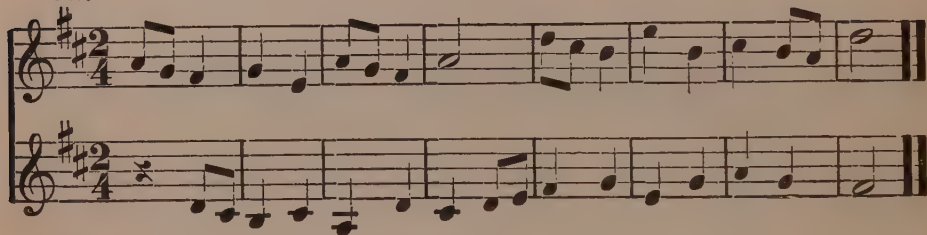
I.



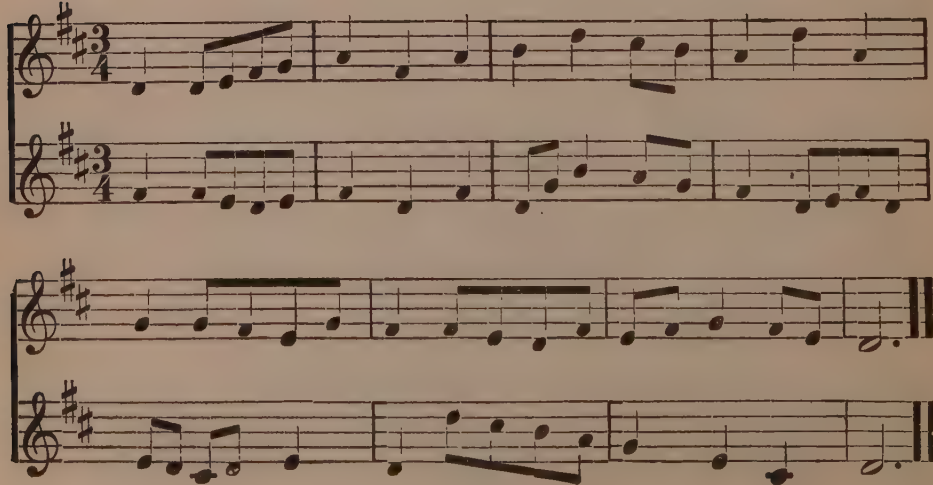
II.



III.



IV.

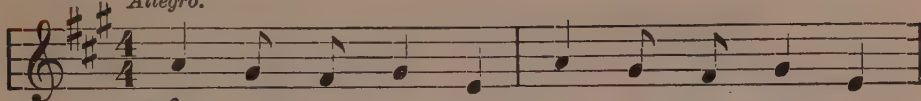




Robert Louis Stevenson.

W. W. Gilchrist,

*Allegro.*

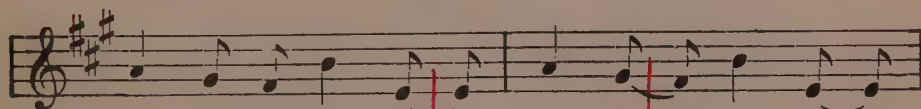


*mf*

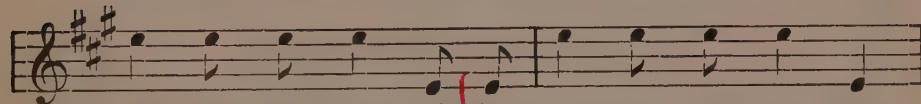
1. Fast - er than fair - ies, fast - er than witch - es,
2. Here is a child who clamb-ers and scram-bles,



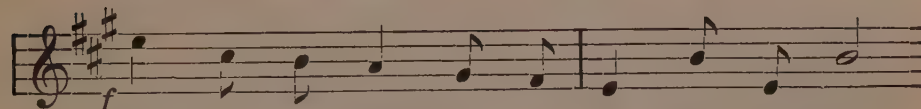
Bridg - es and hous - es, hedg - es and ditch - es; And  
All by him - self and gath - er - ing bram - bles;



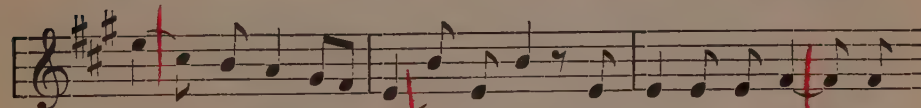
charg - ing a - long like the troops in a bat - tle;  
Here is a tramp who stands and gaz - es; And



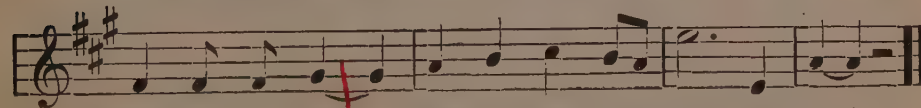
All thro' the mead - ows the hors - es and cat - tle:  
there is the green for string - ing the dai - sies!



All of the sights of the hill and the plain  
Here is a cart, run a - way in the road,



Fly as thick as driv - ing rain; And ev - er a - gain, in the  
Lumping a - long with man and load; And here is a mill and



wink of an eye, Paint - ed sta - tions whis - tle by.  
there is a riv - er, Each a glimpse, and gone for - ever.

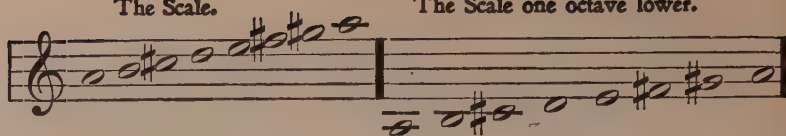
## Key of A.


The Scale.

The Scale one octave lower.

A 8)  
 G# 7)  
 G  
 F# 6  
 F  
 E 5  
 D 4)  
 C# 3)  
 C  
 B 2

Octave,



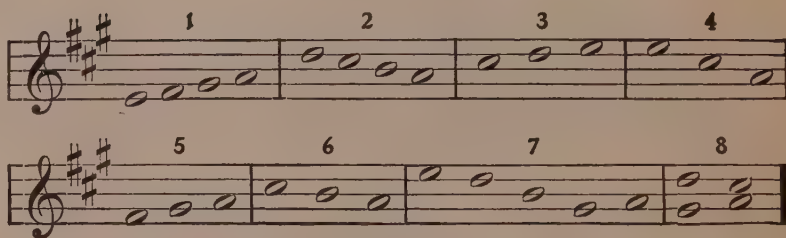
Signature—  three sharps, F#, C# and G#. Key-note—A, in the second space.

## Typical Music Forms.

To be memorized.

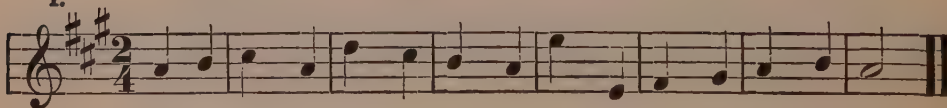
A 8 or 1)  
 G# 7)  
 G  
 F# 6  
 F  
 E 5  
 D 4)  
 C# 3)  
 C  
 B 2  
 A 1

Octave.

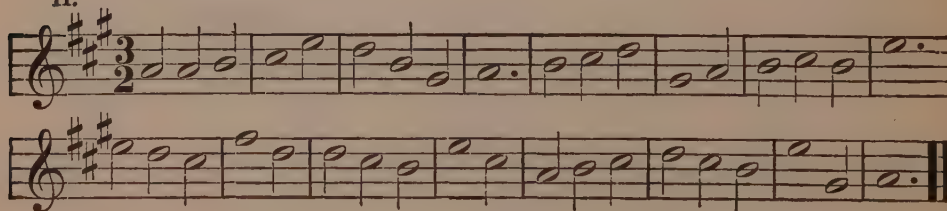


## Sight Reading Exercises.

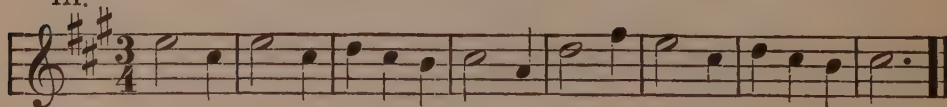
I.



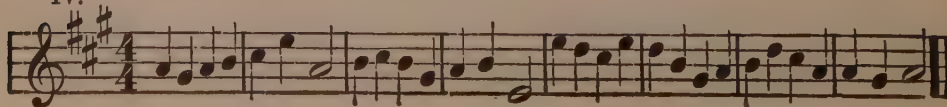
II.



III.



IV.



Old English.

ROUND.

Old English.

1. At sum-mer morn the mer-ry lark he-ralds in the day;  
 2. At e-ven-tide sad Phi-lo-mel breathes her plain-tive lay,  
 3. Warb-ling sweet-ly all her grief a-way.

## Studies.

I.

II.

III.

*Allegretto.*

C. A. Kern.

Triph  
Some

Mus. Jour. Fourth Series, p. 55

48 Tennyson. 1225 Ring Out, Wild Bells.

W. W. Gilchrist.

*Con spirito.* *mf*

1. Ring out, wild bells, to the wild sky, The  
2. Ring out the old, ring in the new; Ring,  
3. Ring out the grief that saps the mind, For

*Con spirito.*

fly-ing cloud the frost-y light; The year is dy-ing in the night; Ring  
hap-py bells, a-cross the snow; The year is go-ing, let him go; Ring  
those that here we see no more; Ring out the feud of rich and poor, Ring

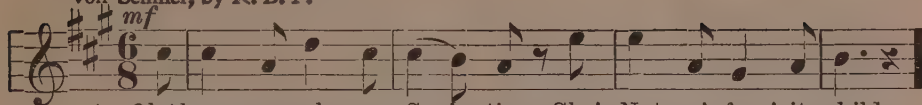
1 2

out, wild bells, and let him die.  
out the false, ring in the true.  
in re-dress to (Omit)..... all man - kind....



From the German of Friedrich  
von Schiller, by R. B. F.

Reichardt.



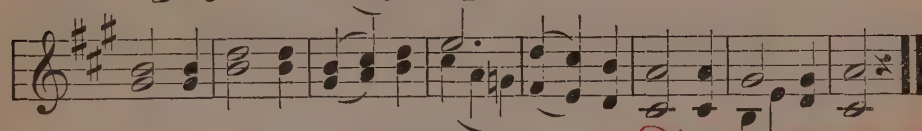
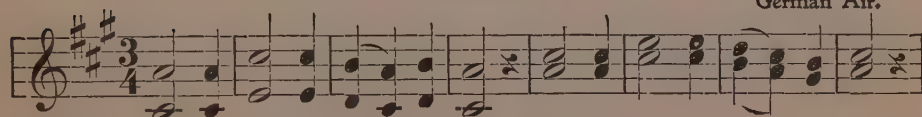
1. Oh! here comes hap-py Springtime, She's Nature's fav-'rite child ;
2. Come, let us run to meet her, And smell her flow-ers sweet ;



The baskets which she car - ries Are high with flowers piled.  
Ah! wait, for joy - ous Spring - time Has thrown them at our feet.

A Song.

German Air.



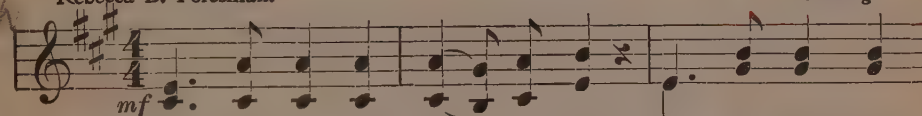
*music hour  
with  
Bk.  
109*

1227 When I'm Dreaming.

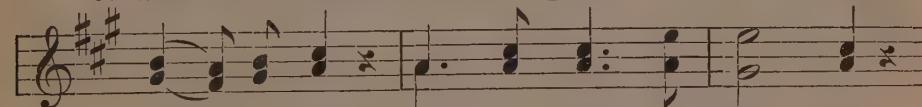
Rebecca B. Foresman.

Folksong.

*First part only, good!*



1. When I'm dreaming, oft I hear Mu - sic sound-ing
2. When I'm dreaming, oft I see Flow - er fa - ces
3. While the trees 'neath which I play'd Of - fer me once



sweet and clear; Lit - tle birds are sing - ing,  
greet - ing me From the fields of clo - ver,  
more their shade Lit - tle birds are sing - ing,



sing - ing, Hap - py mem - 'ries bring - ing.  
clo - ver I once wan - der'd o - - ver.  
sing - ing, Hap - py mem - 'ries bring - ing.

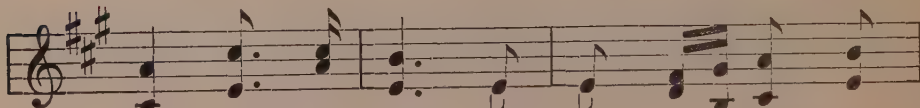
## 1228 Thanksgiving.

Frederick Manley.

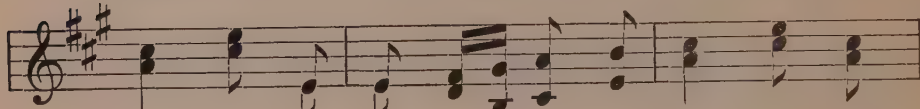
Cherubini.

*Allegretto.*

1. Greet-ings are ring - ing In ev - 'ry dwell-ing, In  
 2. Chil - dren are sing - ing, Laugh-ter is ring - ing Thro'.



- pal - ace and hut; The pump - kin in the  
 clear frost - y air; The scent of sa - v'ry



- fal - low Is show - ing gold and yel - low, And  
 dish - es, And greet - ings and good wish - es, And



- all un-con-scious of their lot, Plump tur - keys strut.  
 mer - ri-ment that chas - es care, Are ev - 'ry - where.

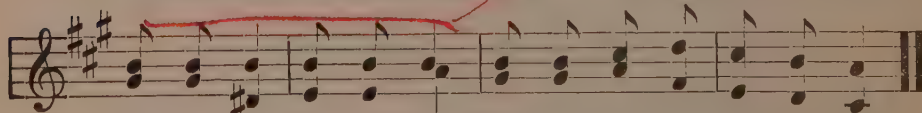
## 1229 The Seasons' Gifts.

From the German.

Folksong.



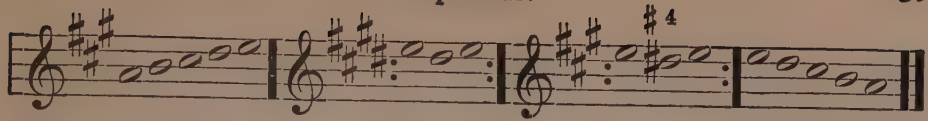
1. *mf* We are waiting for the Spring, Oh! what will that sea - son bring?  
 2. Summer's coming aft - er Spring, Tell me what will Summer bring?  
 3. Summer's scarcely in her prime, When, behold! 'tis Har - vest - time!  
 4. Win - ter comes at length in sight, He is old, and bent, and white;



- Flow - ers here, flow - ers there, Flow - ers, flow - ers ev - 'ry - where.  
 Corn and hay, corn and hay Grow best on a summer's day.  
 Look a - round, on the ground Harvest's choicest gifts are found.  
 Ice and snow, ice and snow Are King Win - ter's gifts we know.

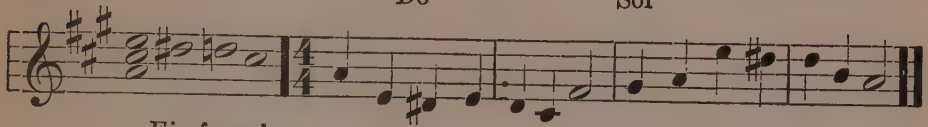
# Sharp Four.

51



Do

Sol

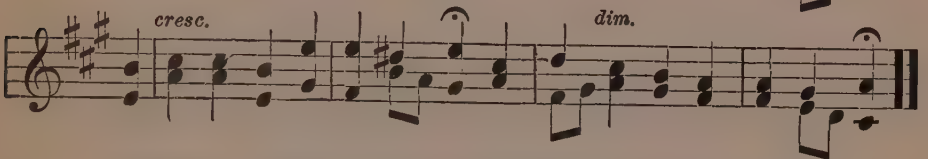
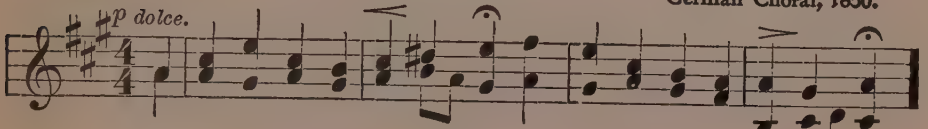


Fi, fa, mi.

## A Song.

*Lento*

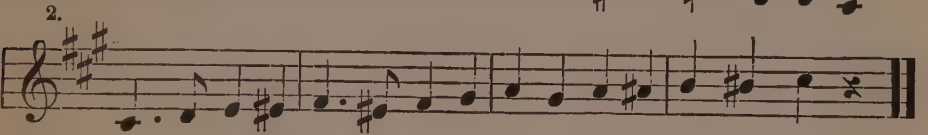
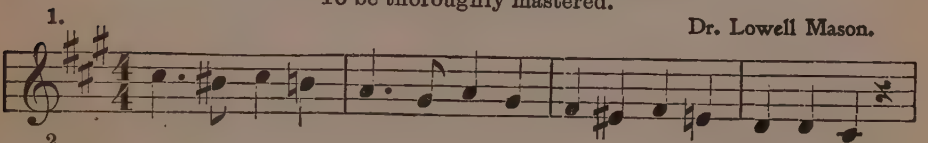
German Choral, 1650.



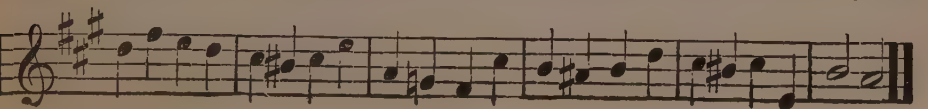
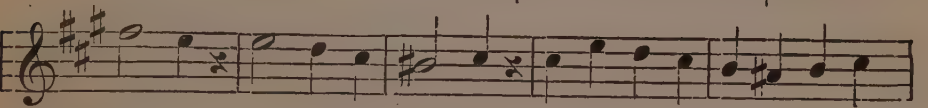
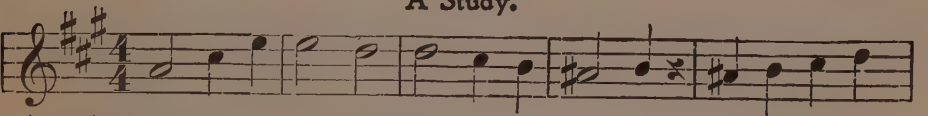
## Round in Two Parts, introducing Sharps 1, 2 and 5.

To be thoroughly mastered.

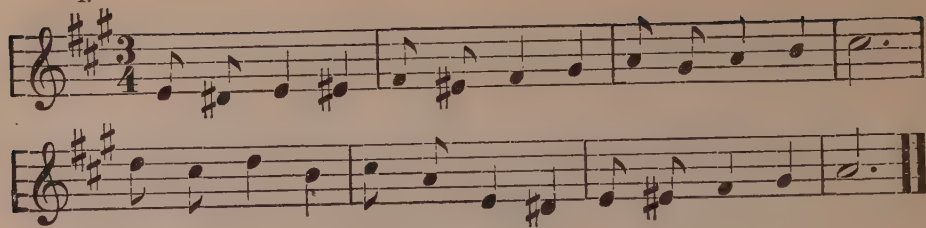
Dr. Lowell Mason.



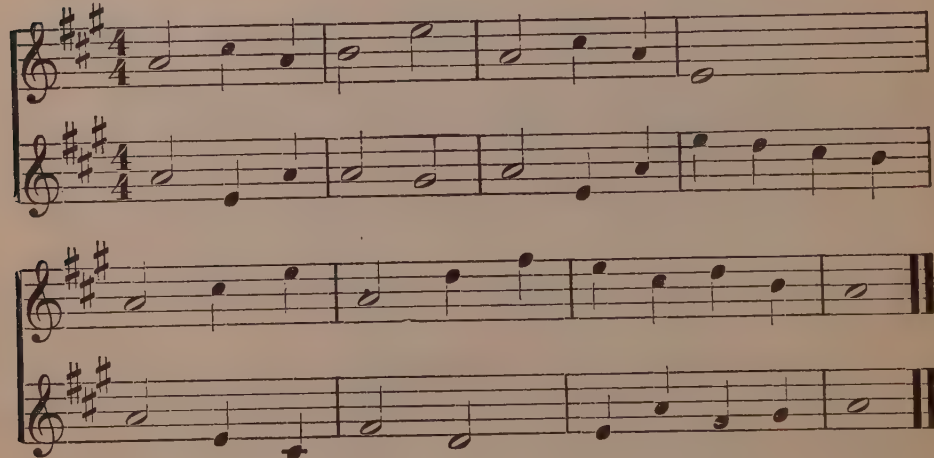
## A Study.



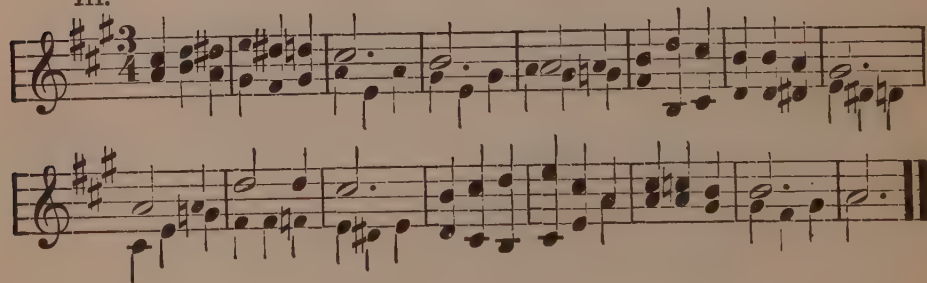
## I.



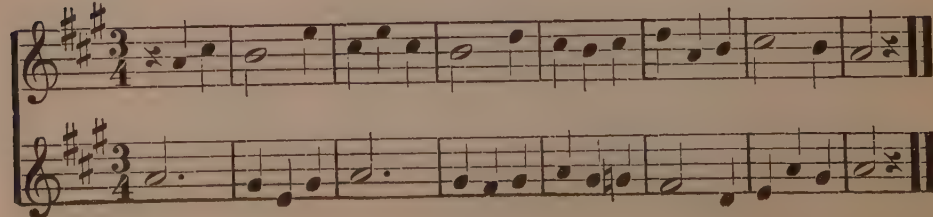
## II.



## III.

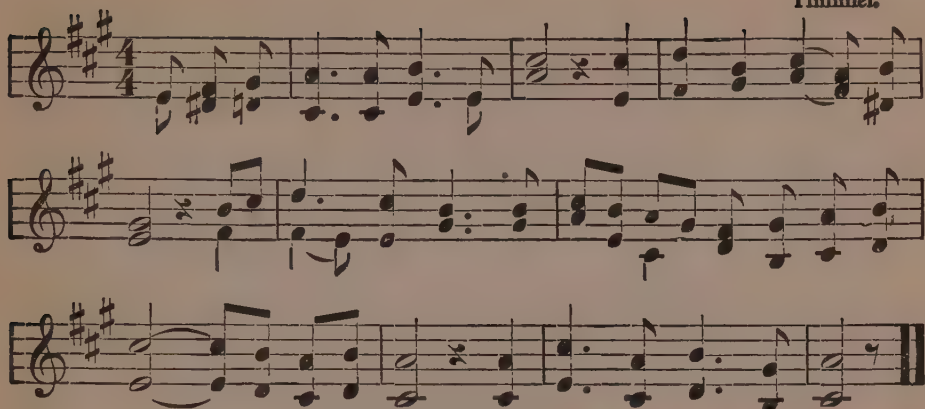


## IV.





Himmel.



H. Seidel.

1230

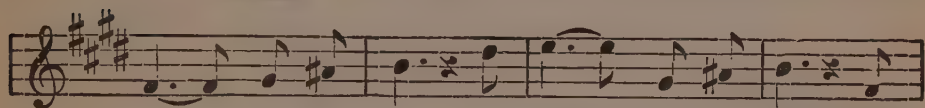
Swinging.

*Pitched Too low*

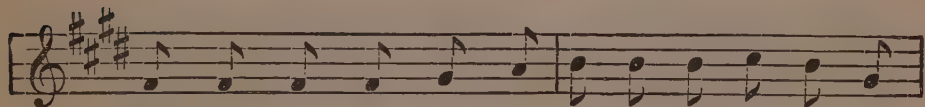
Reinecke.

*P Moderato.*

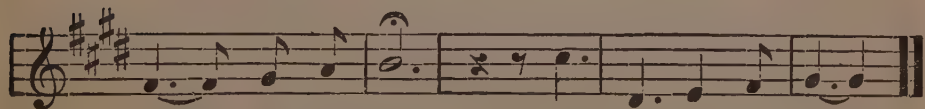
1. In bright sum-mer weath-er We swing here to - geth-er And  
 2. So vy - ing the swal-lows, The bright lit - tle fel-lows That



up - ward we fly Like birds in the sky. 'Tis  
 flash thro' the air Now here and now there. Like



chil - dren's de - light, And from morn-ing till night We'd be  
 them we dart thith - er, Like them we fly hith - er. No

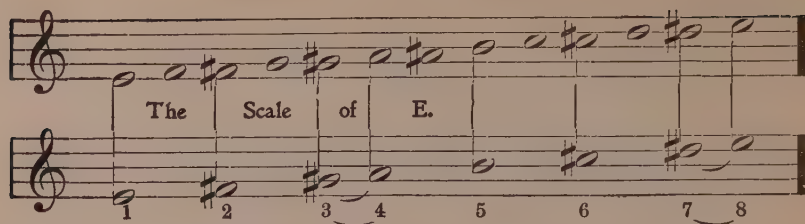


swing - ing like this.  
 pleas - ure like this!

Oh! swing-ing is bliss!  
 Oh! swing-ing is bliss!

## Scale of E.

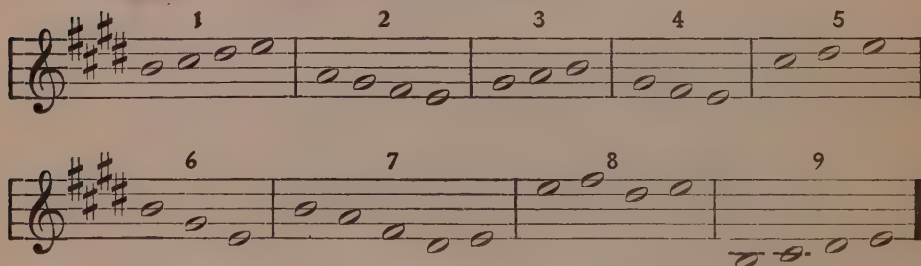
Contrasted with the Chromatic Scale.



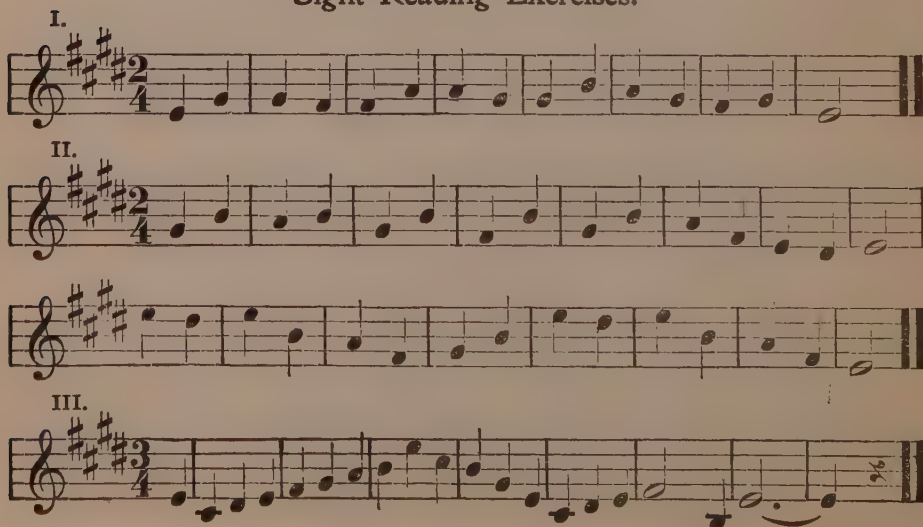
Signature— four sharps, F#, C#, G# and D#. Keynote—E, on the first line and in the fourth space.

## Typical Music Forms.

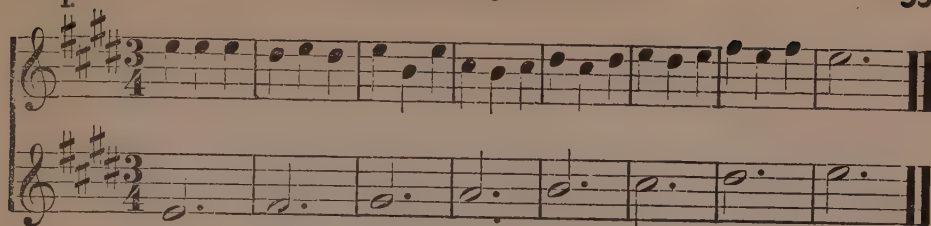
To be memorized.



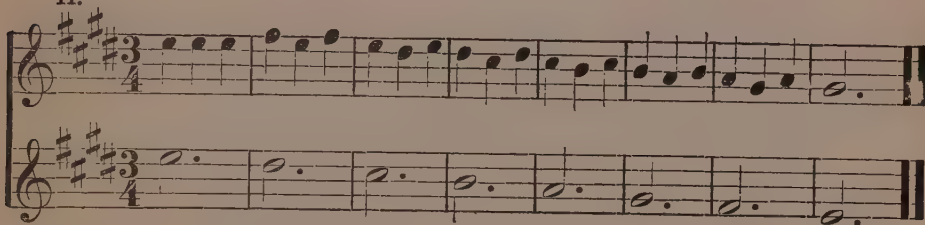
## Sight Reading Exercises.



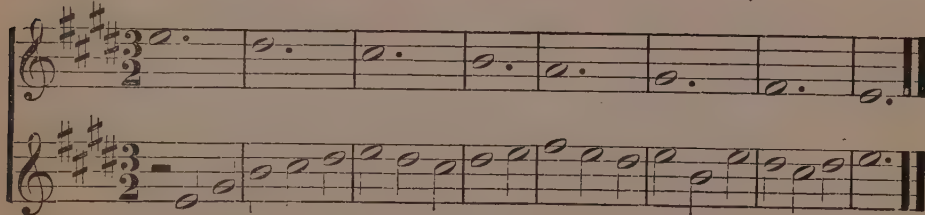
I.



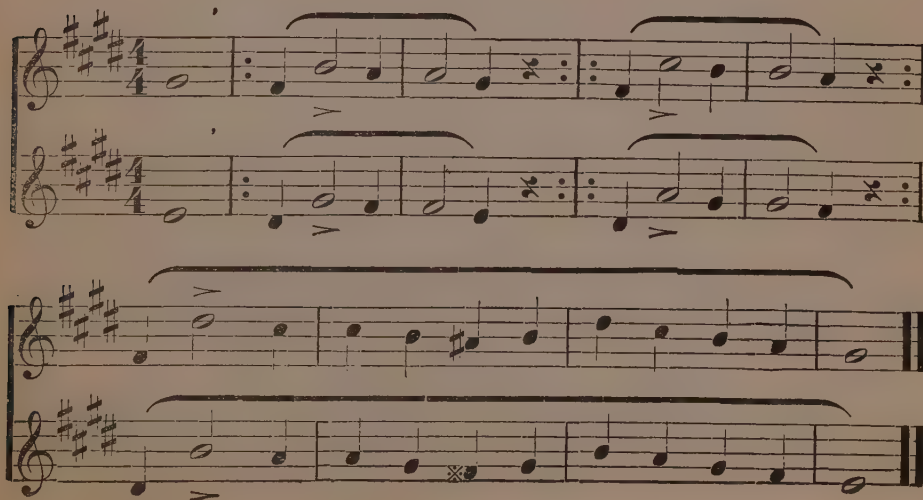
II.



III.



IV.



From the German.

J. Tyson-Wolff.

Dear Lord, Thy tender care to-day Has kept me safe; to-

This system contains the first four measures of the piece. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The vocal line begins with a whole rest followed by a half note G5, then a quarter note A5, and continues with eighth and quarter notes. The piano accompaniment starts with a half note G4 in the bass and a half note A4 in the treble, followed by various chords and moving lines. A piano dynamic marking 'p' is placed below the first measure of the piano part.

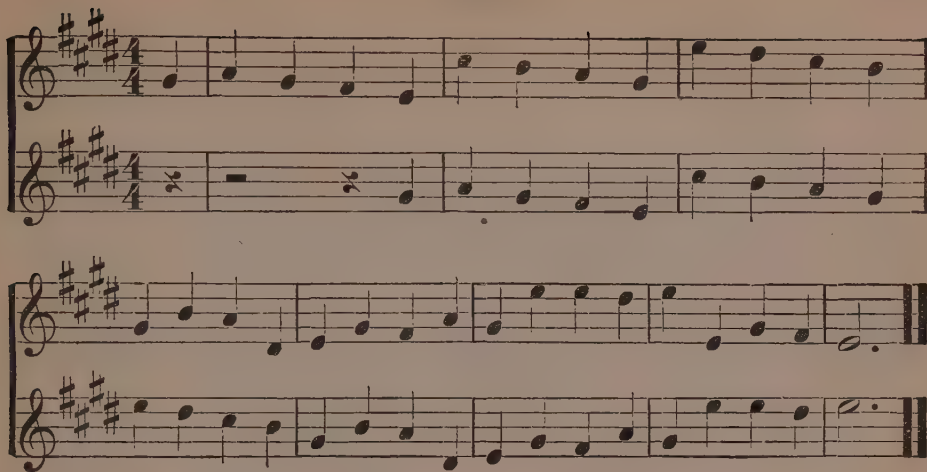
night I pray That lit - - tle children ev-'ry - where With

This system contains measures five through eight. The vocal line continues with eighth and quarter notes, ending with a half note G5. The piano accompaniment provides harmonic support with chords and moving lines in both hands. The lyrics are written below the vocal staff.

me, Thy boundless love thy love may share.

This system contains measures nine through twelve, concluding the piece. The vocal line ends with a half note G5 and a final whole rest. The piano accompaniment concludes with a series of chords in the final measure. The lyrics are written below the vocal staff.

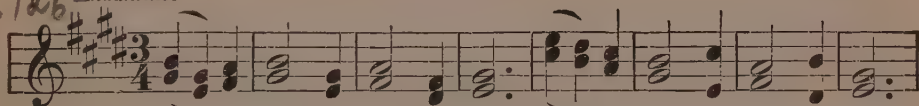




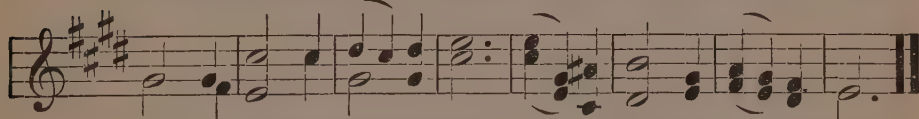
Music Hours, Fourth 1232 A Lullaby.

K. v. Winterfield.

*Andantino.*

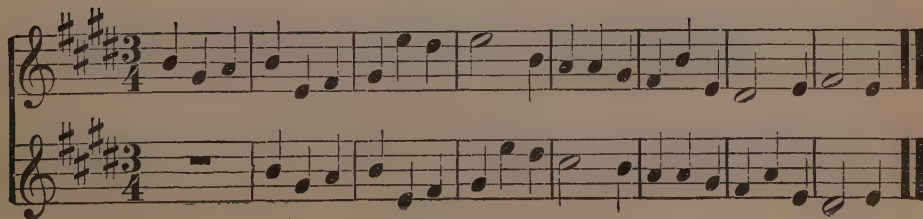


1. Lit - le ba - by, do you hear What the wind is say - ing, dear?
2. For the wind learn'd long a - go When t'was time to sleep, you know,
3. Bird - ies all have gone to rest, Lull'd to sleep in sway - ing nest;



It is murm'ring "sweet good-night, Sleep and dream till morning light."  
And it whispers these same words To the tir - ed lit - tle birds.  
Ba - by, too, should close her eyes While the wind sings lul - la - bies.

A Study.



Rebecca B. Foresman.

W. W. Gilchrist,

*Allegro.*

1. See, here's a man so fond of cold, He can't endure the heat, I'm told;
2. He loves the coldest winds that blow, This pale faced man, who's made of snow;
3. His friends are ver-y, ver-y few; He's far too cold for me and you;
4. To-gether they must always be; They cannot live a-part, you see;

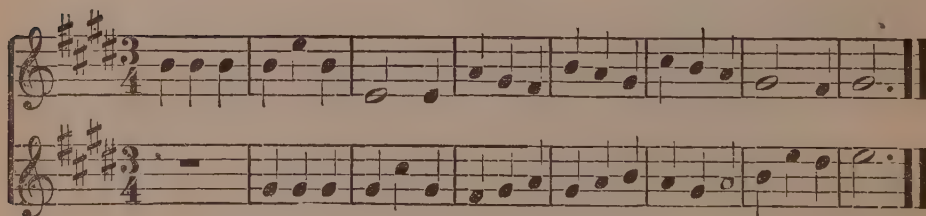


The breezes of a summer day Would simply make him melt a-way.  
 He's fro-zen stiff as he can be; That's why he stays with us, you see.  
 And he would be completely lost Without his faithful friend Jack Frost.  
 And when Jack hies himself a-way The snow man can no longer stay.

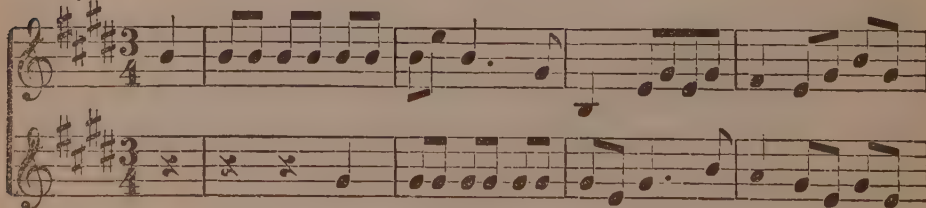
### Studies Suggested by the "Snow Man."

In Two Parts.

I.



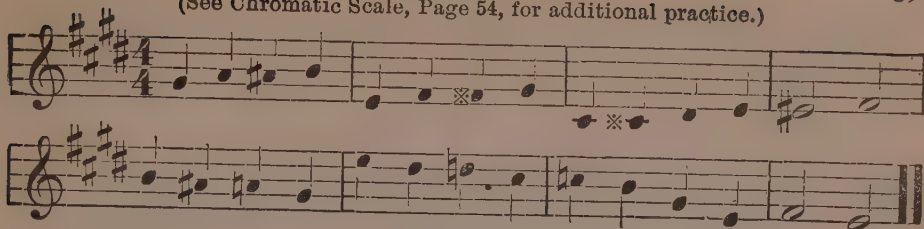
II.



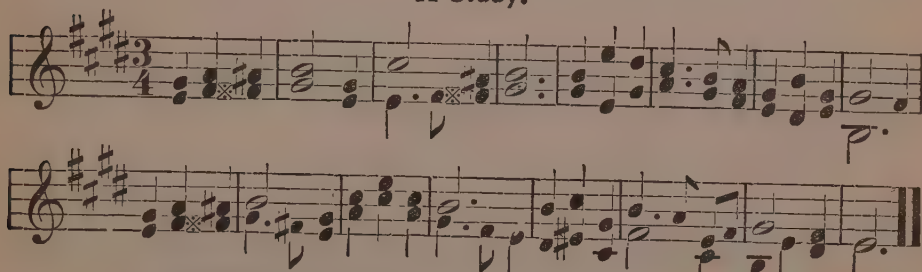
# Chromatic Tones.

59

(See Chromatic Scale, Page 54, for additional practice.)



## A Study.



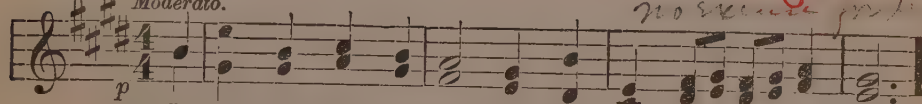
Edith M. Thomas.  
By per. Houghton Mifflin & Co.

## 1234 The Whisper of the Leaves.

*Only Fair*  
A. Moffat.

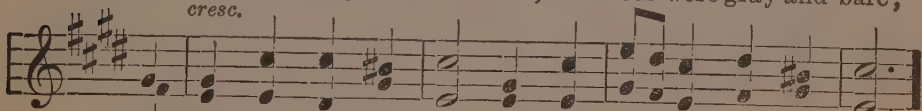
*Moderato.*

*no more in the*



1. I hear the voice of Sum-mer A-bove the voice of Spring;
2. But yes-ter-day 'twas si-lent, The trees were gray and bare;

*cresc.*



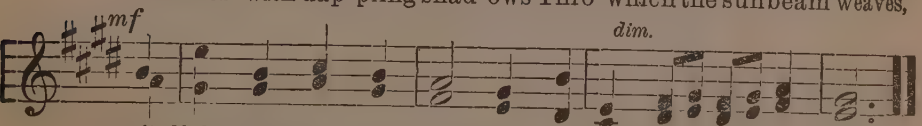
The birds are still be-side it, How loud so-e'er they sing.  
To-day a my-riad mur-mur Is float-ing ev-'ry-where.

*cresc.*

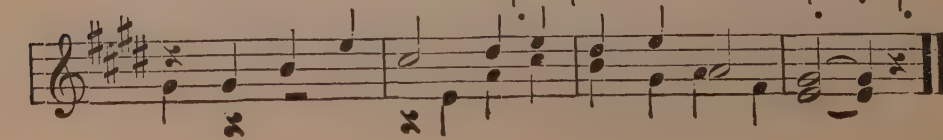
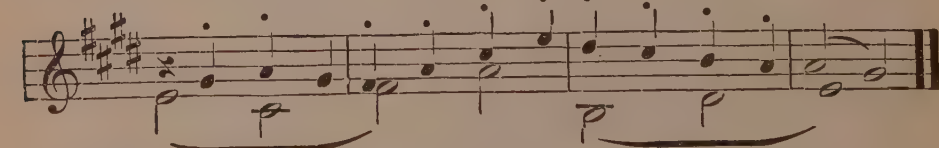
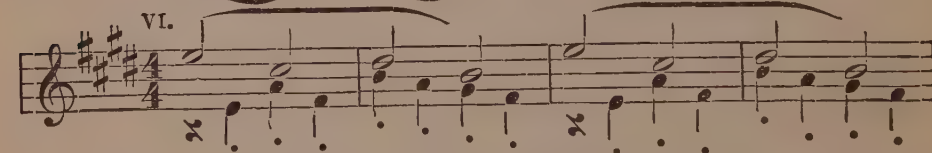
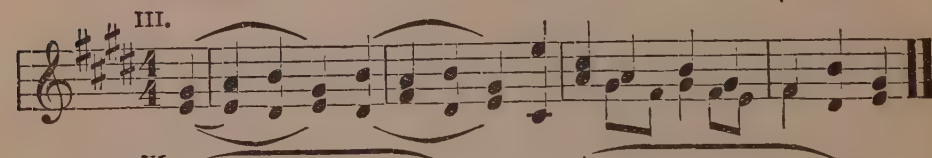
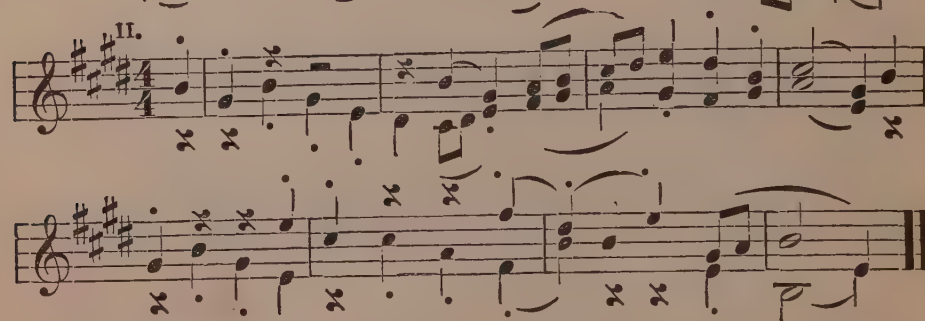
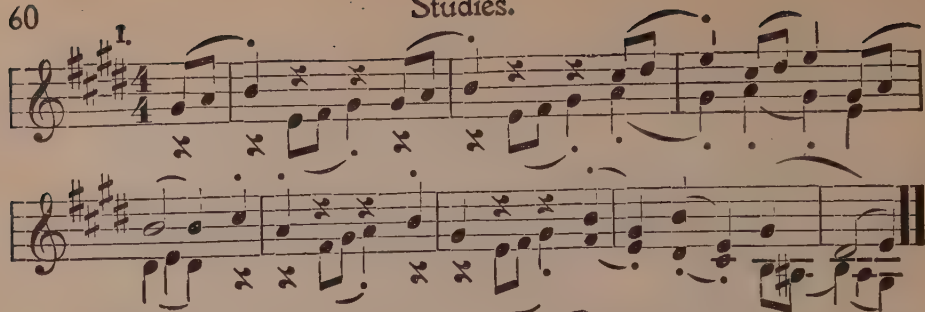


I hear the voice of Sum-mer, And yet, 'tissmall and weak,  
It comes with dap-pling shad-ows Thro' which the sunbeam weaves,

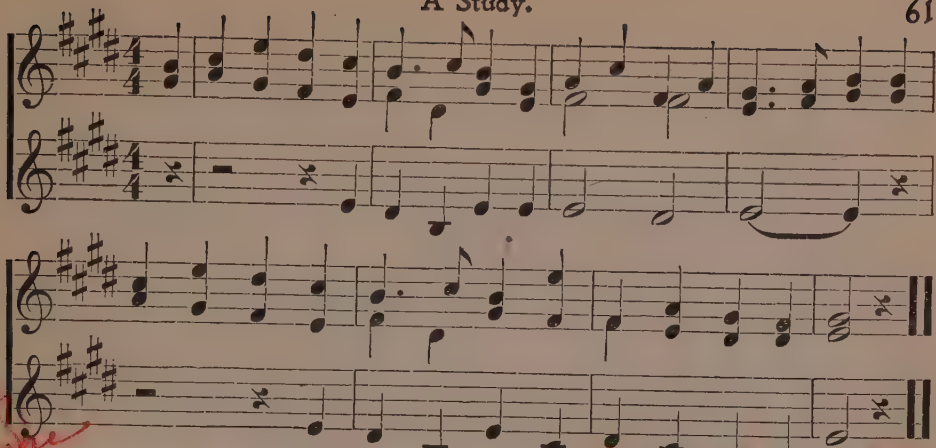
*dim.*



soft, light, and all un-cer-tain, As tho' a flow'r should speak.  
It draws its breath from zeph-yrs. This whis-per of the leaves.







Mary E. Smith.  
Andante.

1235<sup>+</sup> Haying Time.

cres.

dim.

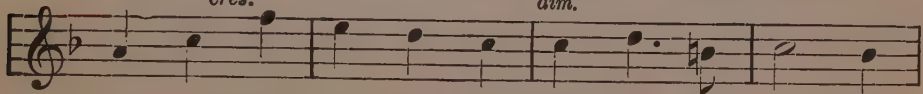
Hamana.



1. The grass - es dance when the farm - ers say, "The  
2. The sky is blue and the bird's song sweet, And

cres.

dim.

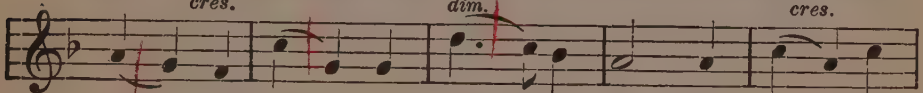


tim - o - thy's rip in the mead - ow to - day" They  
warm is the great earth far un - der their feet. While

cres.

dim.

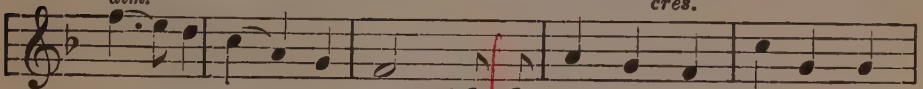
cres.



nod and bend in the breez - es gay, These lit - tle  
o - ver them sail white clouds so fleet, And lit - tle

dim.

cres.

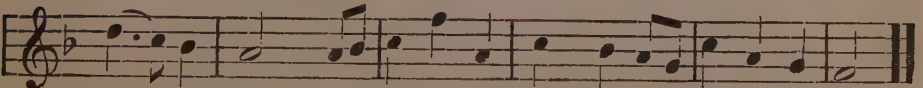


folk in green and gray. And soft - ly they're sing - ing, "We'll  
lamb - kins near them bleat, And the grass - es keep sing - ing, "We'll

dim.

cres.

dim.



make good hay," So hap - py, so hap - py, so hap - py are they.  
make good hay," So hap - py, so hap - py, so hap - py are they.

## Key of F.

## The Scale

F) 8)  
E) 7)

D 6

C 5

B) 4)

B $\flat$ ) 3)

A 2

G 1

F) 8 or 1)

E) 7)

D 6

C 5

B) 4)

B $\flat$ ) 3)

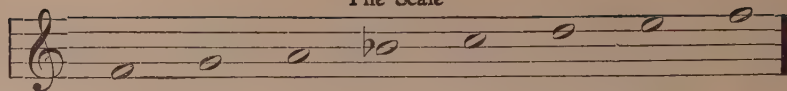
A 2

G 1

F 1

Octave.

Octave.



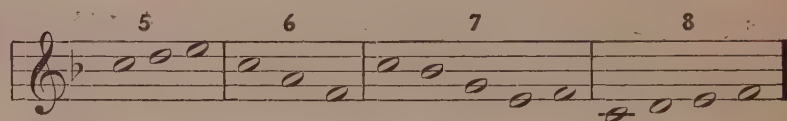
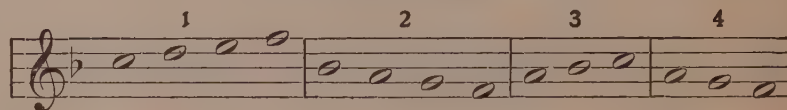
Signature—

one flat (B $\flat$ ). Keynote F—in the first

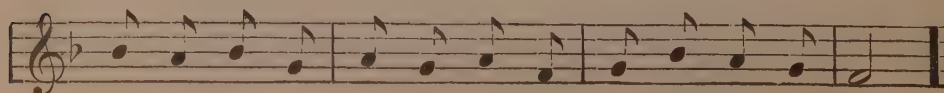
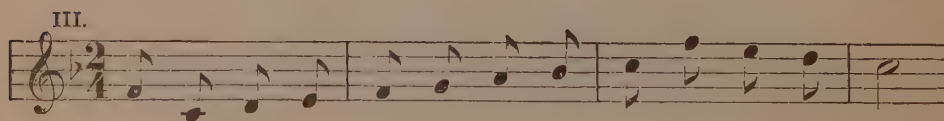
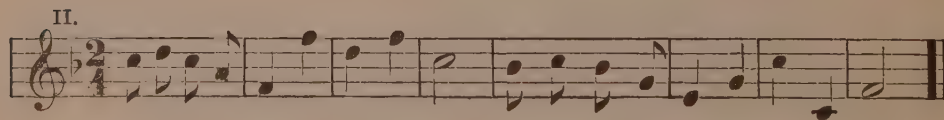
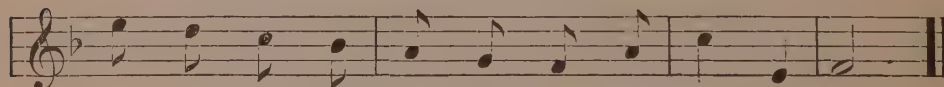
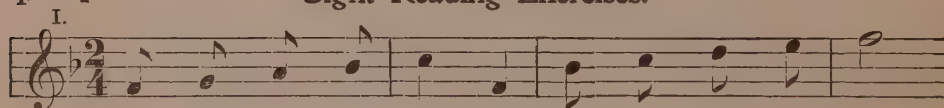
space and on the fifth line.

## Typical Music Forms.

To be memorized.



## Sight Reading Exercises.



1236 Harvest Home.

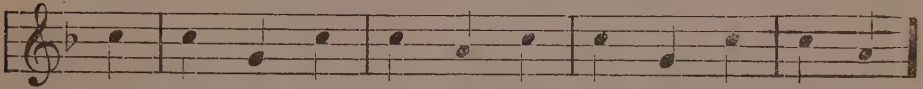
63

G. Jasperson.

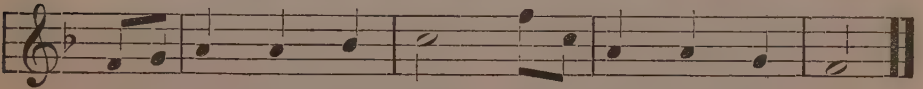
E. Richter.



1. Wake, vi - ol and flute; Gay horn, be not mute.
2. Our broad fields we plough'd, We har-row'd, and sow'd;
3. Wake, vi - ol and flute; Gay horn, be not mute.

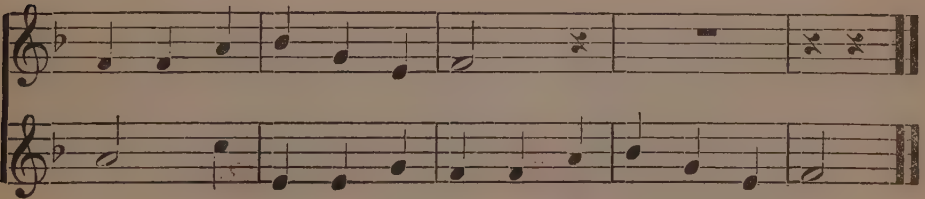
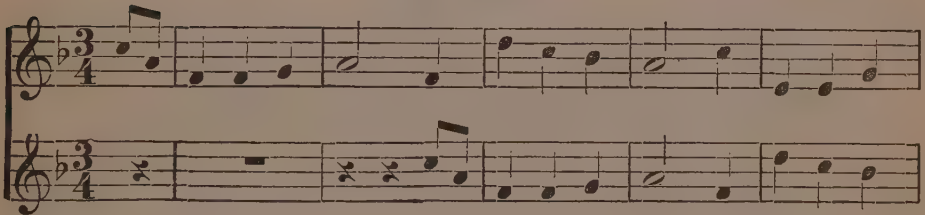


The har - vest is o - ver; The grain and the clo - ver,  
We toil'd on to - geth - er In fair and foul weath - er;  
While dan - cing and sing - ing Sweet pleas - ure are bring - ing

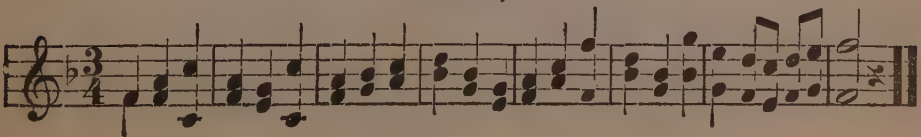


Ripe fruit from the tree, All gar - ner'd have we.  
Our la - bor was bless'd; Now sweet is our rest.  
Let all the world come To keep Har - vest Home.

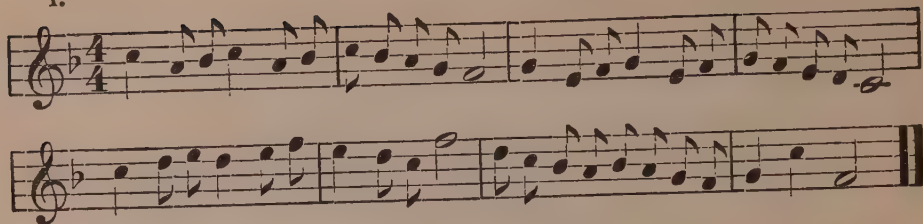
A Canon.



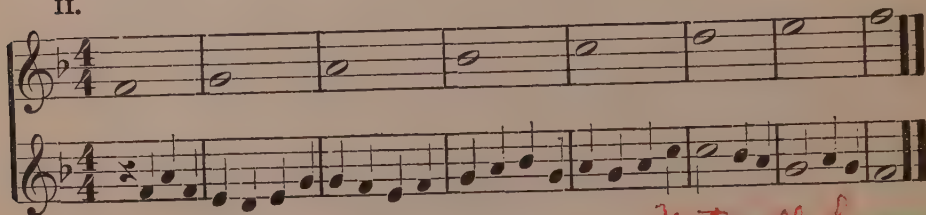
A Study.



I.



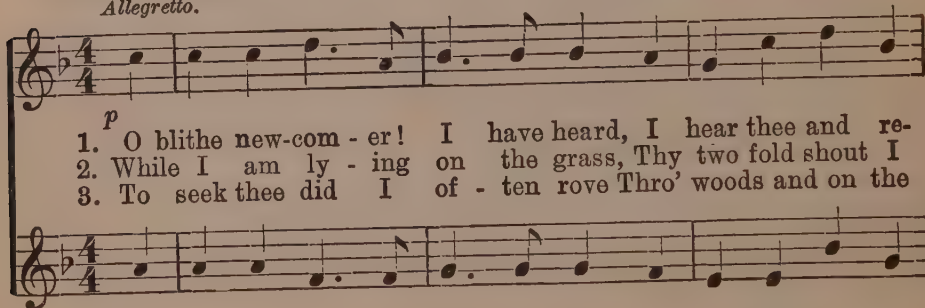
II.



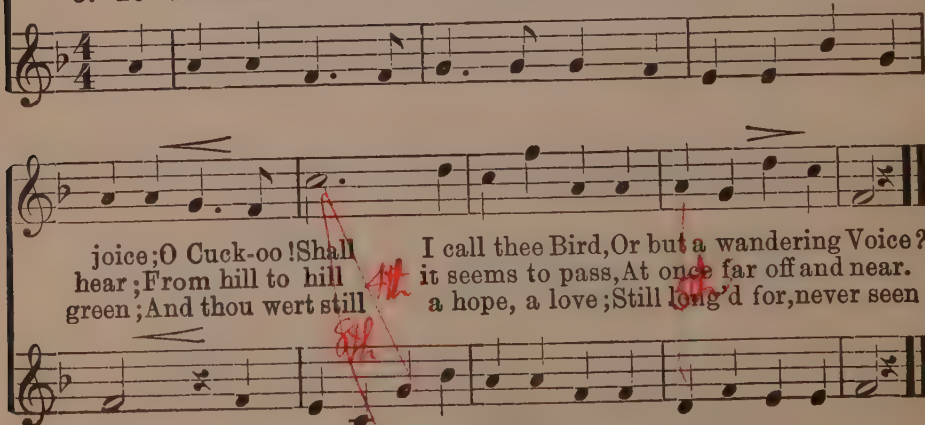
1237 To the Cuckoo.

*Not well harmonized*William Wordsworth.  
*Allegretto.*

Adapted from H. M. Schletterer.



- p*
1. O blithe new-com - er! I have heard, I hear thee and re-
  2. While I am ly - ing on the grass, Thy two fold shout I
  3. To seek thee did I of - ten rove Thro' woods and on the

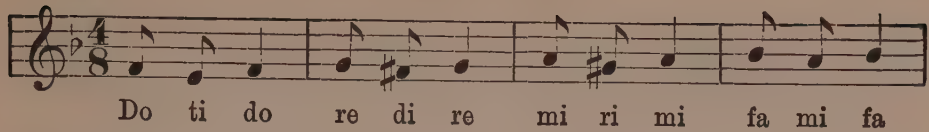


joyce; O Cuck-oo! Shall  
hear; From hill to hill  
green; And thou wert still

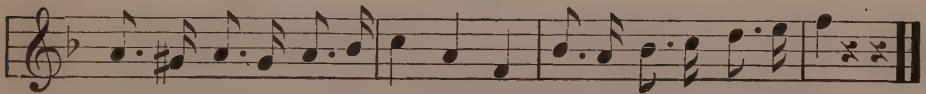
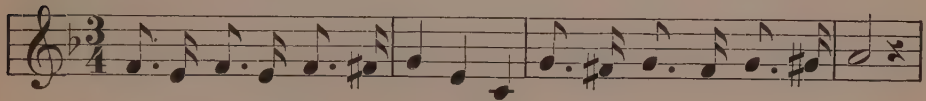
I call thee Bird, Or but a wandering Voice?  
it seems to pass, At once far off and near.  
a hope, a love; Still long'd for, never seen!

O Cuck-oo! shall I call thee Bird,  
From hill to hill it seems to pass,  
And thou wert still a hope, a love;

I.



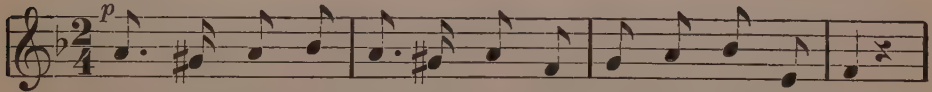
II.



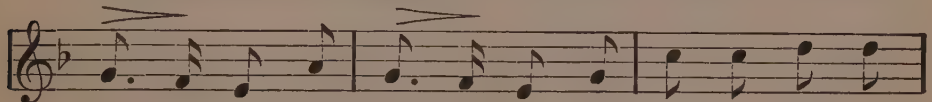
## 1238 To a Honey-Bee.

Alice Cary.  
*Allegretto.*

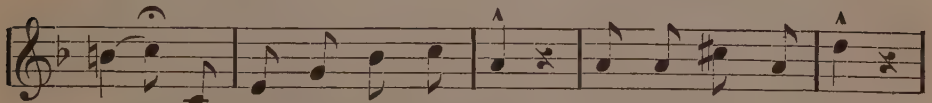
Folksong.



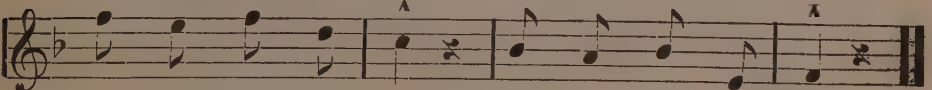
1. Bus - y - bod - y, Bus - y - bod - y, Al - ways on the wing,  
2. Now the day is sink - ing to The gold - en - est of eves;



Wait a bit where you have lit, And tell me why you  
She doth creep for qui - et sleep A - mong the lil - y



sing. Come just a min - ute, come From your rose so red,  
leaves. Come just a mo - ment, come From your snow - y bed,

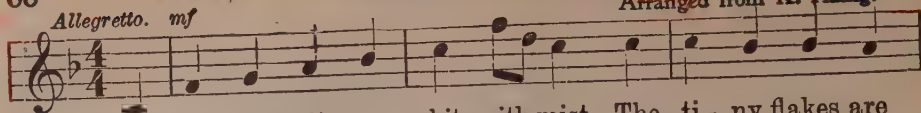


“Hum, hum, hum, hum, hum,” That was all she said.  
“Hum, hum, hum, hum, hum,” That was all she said.

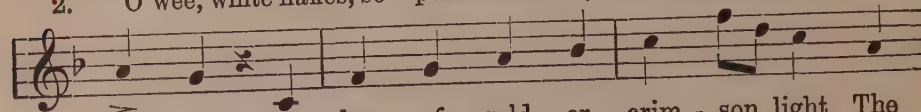


## A Harbinger of Winter.

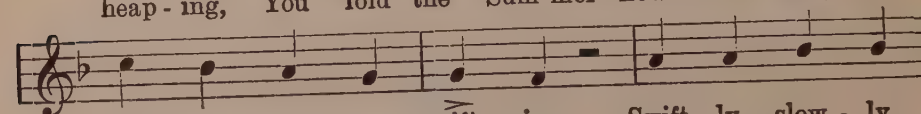
Arranged from K. Hallig.



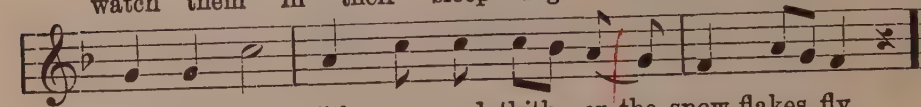
1. From clouds that glim-mer white with mist, The ti - ny flakes are  
 2. O wee, white flakes, so pure and fair, The fields and hol-lows



drift - ing; No gleam of gold or crim - son light The  
 heap - ing, You fold the Sum-mer flow'rs to rest, And



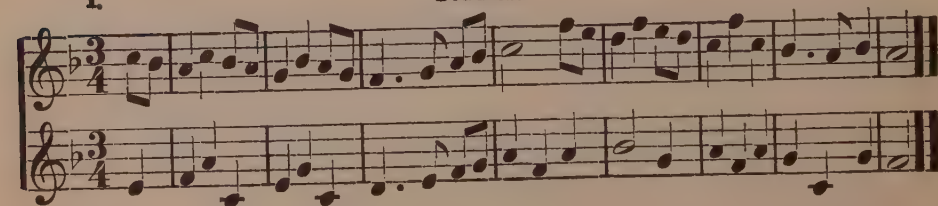
sun - set sky is rift - ing. Swift - ly, slow - ly,  
 watch them in their sleep - ing. Fold - ing leaves and



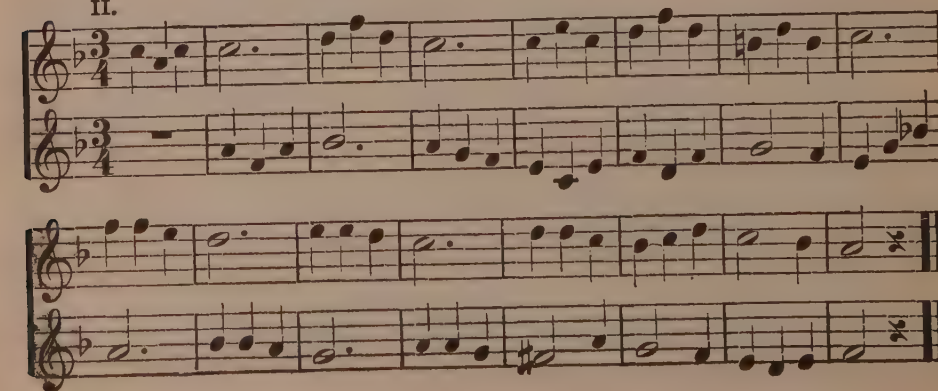
low or high, Hith - er and thith - er the snow-flakes fly.  
 blos-soms low, Si - lent - ly drift the flakes of snow.

I.

Studies.

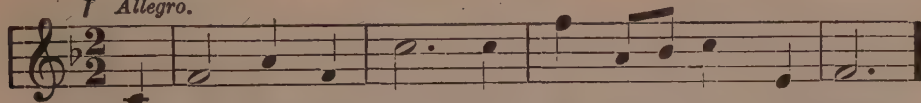


II.



Le usi part flais  
 out of  
 first  
 part  
 is not  
 interest  
 enough  
 to  
 afford  
 it

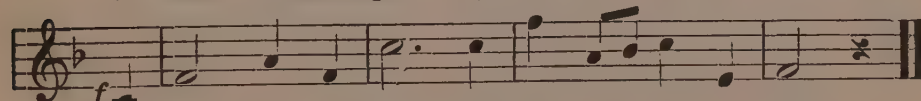
*f* Allegro.



1. Hur-rah, boys, hur-rah! the har-vest has be-gun;
2. Hur-rah, boys, hur-rah! the grapes at last have grown
3. Hur-rah, boys, hur-rah! the sky has fal-len down,
4. Hur-rah, boys, hur-rah! now comes to all the earth



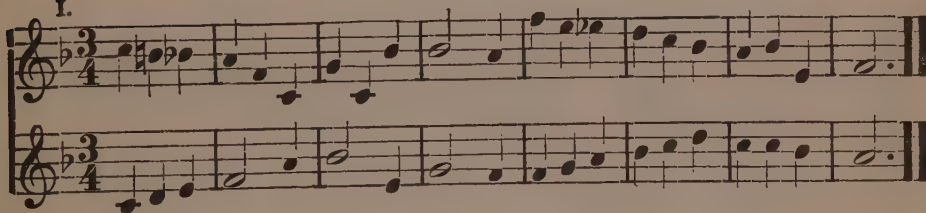
The plough and the har-row Lie still in the fur-row;  
 As pur-ple and mel-low As ev'-ning's dark shad-ow;  
 For out of the grass-es The blue-ber-ry flash-es,  
 A time of thanks-giv-ing And so-cia-ble liv-ing,



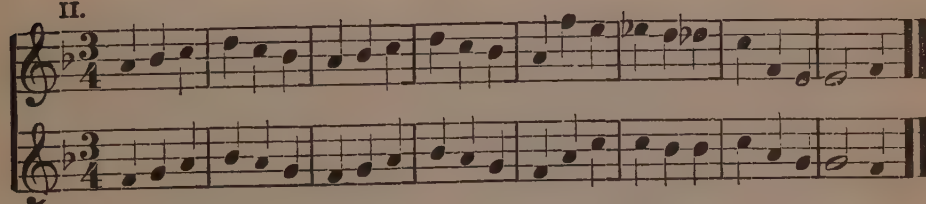
Their la-bor is done; The har-vest has be-gun!  
 The mead-ow is strown With hay but new-ly mown.  
 And as-ters have thrown Their a-zure all a-round.  
 Of in-no-cent mirth A-round the crackling hearth.

### Studies.

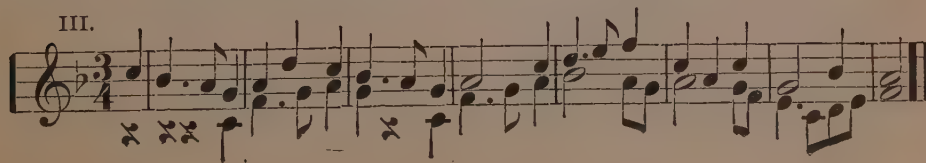
I.



II.

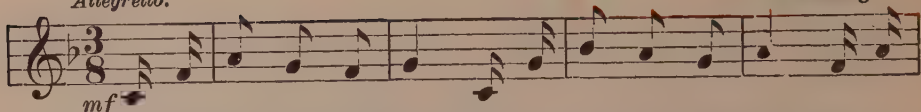


III.



*Allegretto.*

Folksong.



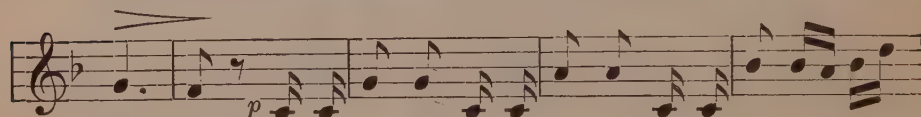
1. In the meadow's bright green Starry flow - ers are seen, And the  
 2. Hear! The gay birdlings' band, As we fly hand in hand, To our



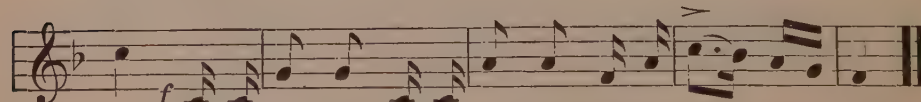
warm A - pril sunshine glows bright - ly. On the shad - ow - y  
 dance lends har - mo - ni - ous meas - ure; And the breeze, as it



lea 'Neath the blossoming tree Let us skip it and trip it so  
 goes, On our reddened cheeks blows, And the grasshoppers join in our

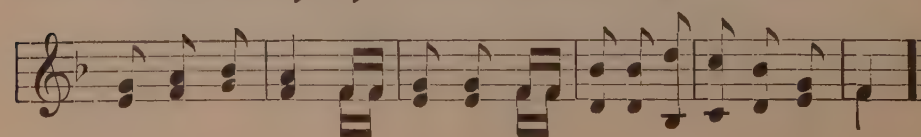
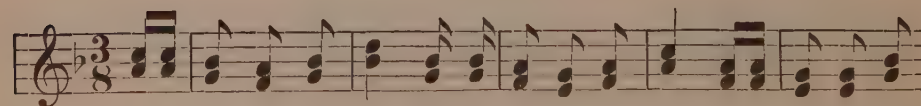


light - ly. } Tra la la la tra la la la tra la la la la  
 pleas - ure. }



la tra la la la tra la la la tra la la la la!

## A Study.

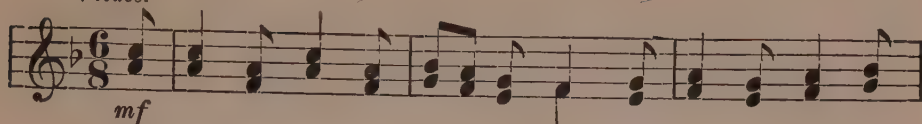


L. H. C. Hoelty.  
Vivace.

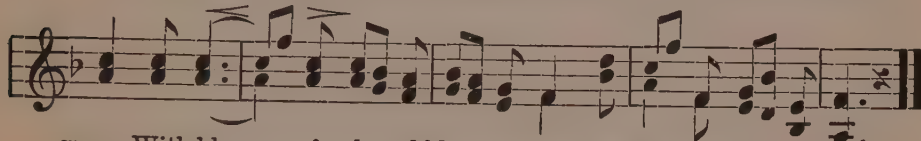
1241 Song of May.

69

J. A. P. Schultz.

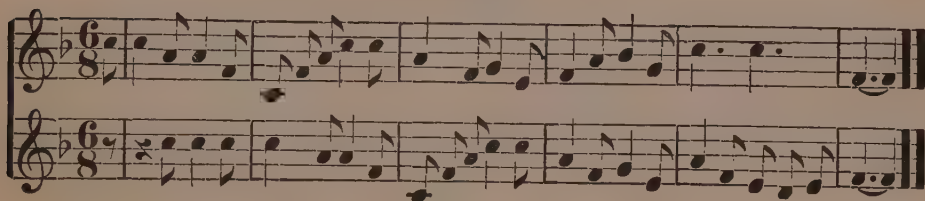


1. Now, wel-come, wel-come, love - ly May, Make bright our fields, and
2. Thy com-ing hear the birdlings praise, The beechwoods ring with
3. The flow-ers, pur-ple, pink, and white, Put up their sig-nals
4. Come out, ye chil-dren, great and small, And dance, and gar-lands



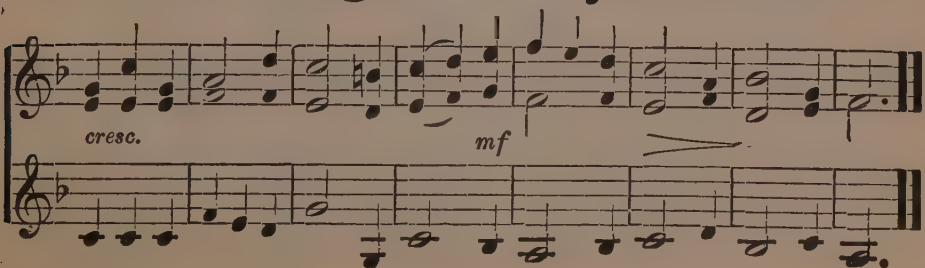
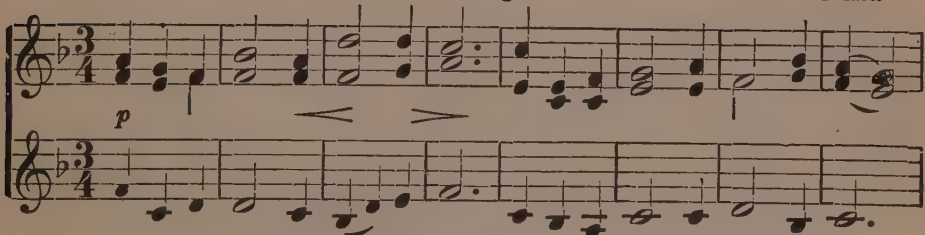
green, With blossoms fresh and blossoms gay And em'rald grass between.  
 song; In bloom-ing vale the brooklet plays And murm'ring slips along.  
 gay; And Rob - in sings with all his might, "Come out and greet the May."  
 wind, And here ... in Nature's boundless hall Spring's best of joys you'll find.

A Canon.

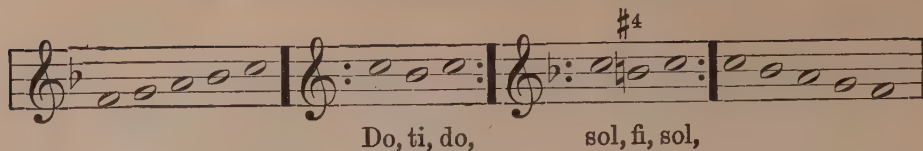


A Song.

Smart.

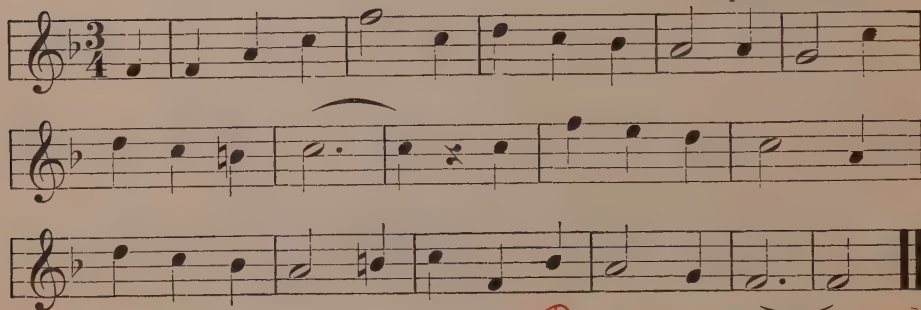


## Sharp Four Represented by a Natural.



## A Song.

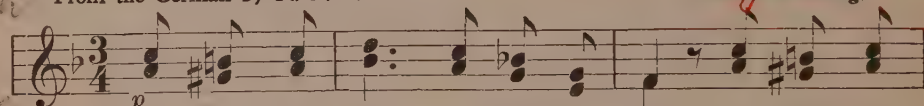
Spanish Melody.



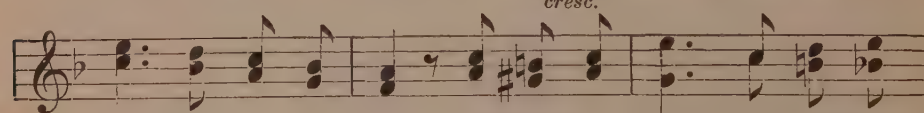
## A Farewell Song.

From the German by R. B. F.

German Folksong.



1. No mat - ter where I chance to roam, I can't for -  
 2. O dear - est land, land of my birth, All oth - er  
 3. Dear friends of mine, I can - not tell How hard it  
 4. O home, O friends, O na - tive land, Those who have



get thee, O my home, And could I choose, I would not  
 lands are lit - tle worth Compared to thee, and if I  
 is to bid fare - well To you who say you love me -  
 left you un - der - stand How deep my grief if I but



say Fare - well to thee, my home, to - day.  
 say Fare - well, 'tis that I must to - day.  
 I In - deed, I can - not say good - bye.  
 try To leave you, and to say good - bye.

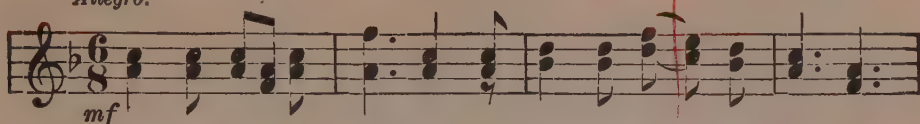


From the German by E. S.  
*Allegro.*

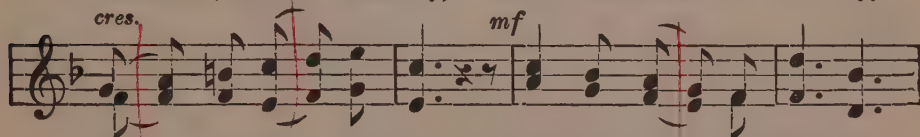
## Summer is Here.

J. A. P. Schultz.

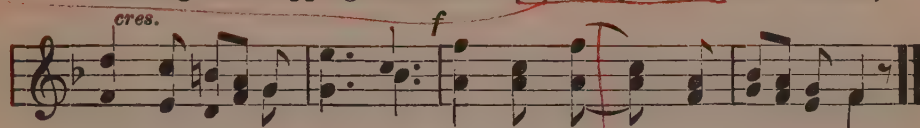
71



1. Ev - 'ry gold-en morn-ing, Her locks with jewels a - dorn-ing,
2. Sum-mer sets a - dan-cing, Fills with joy en-tran-cing
3. Chil-dren, let's be mer - ry, To the mead-ow hur - ry,



Shows the glo - ry near; Thrush and lark pro-claim it,  
Chil - dren, birds, and flowers; Skips the kid on the mountain,  
Dancing and skipping like these. Orchards yield us their cherries,

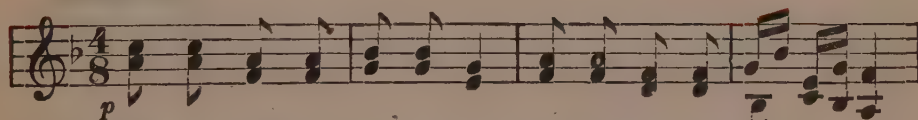


Hap-py children name it, "Sum-mer, love - ly summer's here."  
Darts the fish in fountain, Blossoms spring thro' sun-ny hours.  
Woodlands give us berries, Rob - ins, mu - sic, and shade of trees.

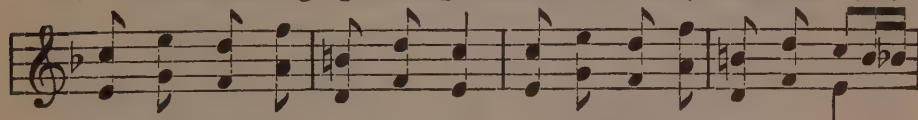
From the German by F. M.  
*Andante. dolce*

## Night-Fall.

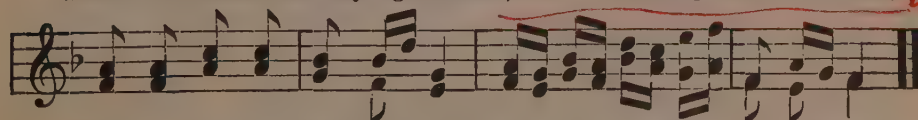
Methfessel.



1. When the songs of birds are still, And the flow-ers go to rest;
2. In the evening's gathering shades Other stars, like angels' eyes,



When the lone-some whippoorwill Steals at twilight from his nest;  
Shine from heav'n as day-light fades; Soon in flashing bands they rise,

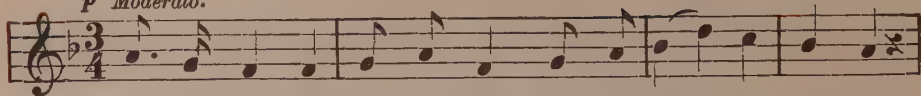


Then a star comes o'er the hill Thro' the pale light of the west.  
And a mil-lion gold - en maids Bring the mis-tress of the skies.

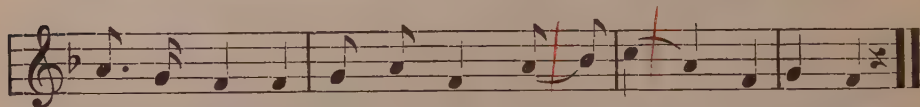
From the German, by H. G.

*p* Moderato.

Attenhofer.



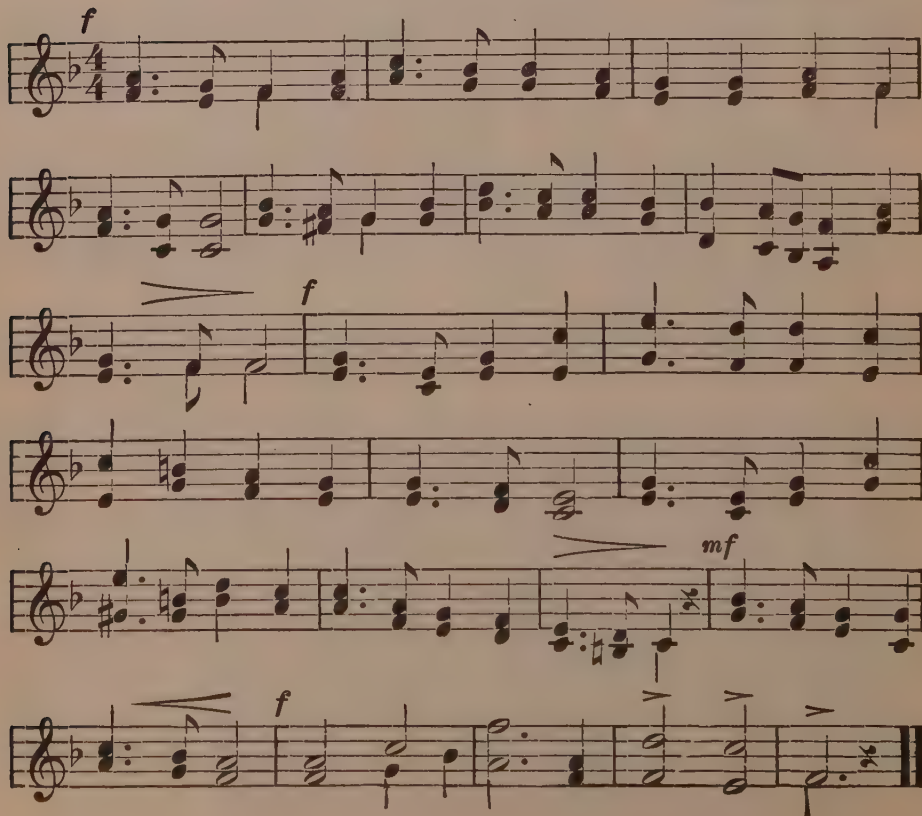
1. Peace-ful wan-ders star by star Thro'the heav'n-ly mead-ows;
2. Tran-quil-ly the stream doth rest, Soft-ly, smoothly flow-ing;
3. Earth re-flects the sky's deep calm, Murmurs low the riv-er:



Strife and tu-mult from a-far Cast no mar-ring shadows.  
 Pic-tured stars up-on its breast Sil-ver clear are show-ing.  
 "Peace is Na-ture's sweetest balm, Best gift of the Giv-er."

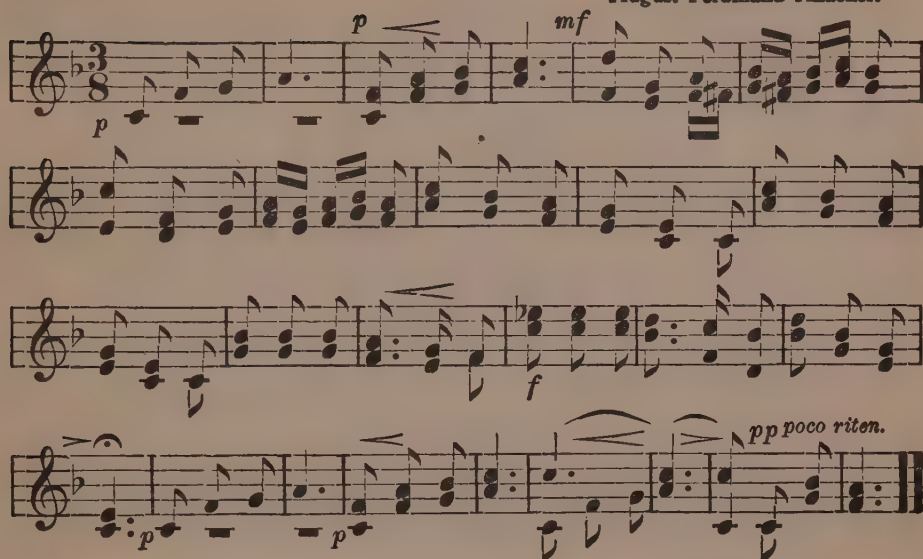
## Dutch Hymn.

Edward Gabath.



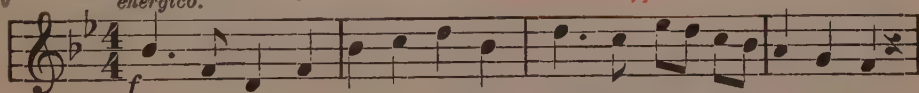
## A Song.

August Ferdinand Anacker.

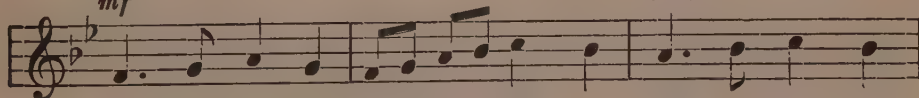


## Song of Labor.

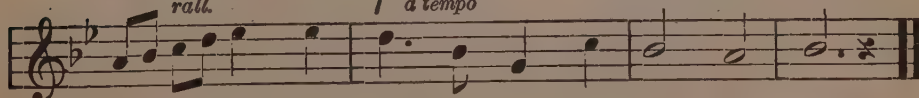
Barny Cornwall.

*Allegretto moderato.  
energico.*Adapted  
Arranged from J. F. Reichardt.

1. Labor's strong and merry children, Comrades of the ris-ing sun,
2. No desponding, no re-pin-ing! Lei-sure must by toil be bought;
3. Ev-en God's all-ho-ly la-bor Form'd the air, the sea, the sun;

*mf**cres.*

Let us sing some songs to - geth - er, Let us sing some  
 Nev - er yet was good ac - com-plish'd, Nev - er yet was  
 Built our earth on deep foun-da - tions, Built our earth on

*rall.**f a tempo*

songs to - geth - er, Now our toil, our toil is done.  
 good ac - com-plish'd With-out hand and with - out thought.  
 deep foun-da - tions, And the world, the world was won.

## Key of B Flat.

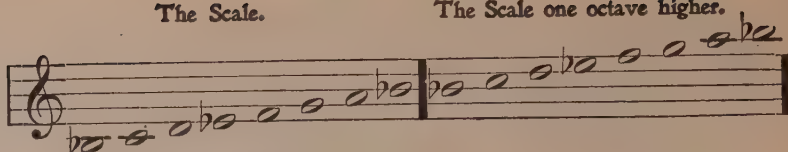
The Scale.

The Scale one octave higher.

B $\flat$ )	8)
A)	7)
G	6
F	5
E)	4)
D)	3)
C	2
B)	
B $\flat$ )	8 or 1)
A)	7)
G	6
F	5
E)	4)
D)	3)
C	2
B)	
B $\flat$ )	1

Octave.

Octave.

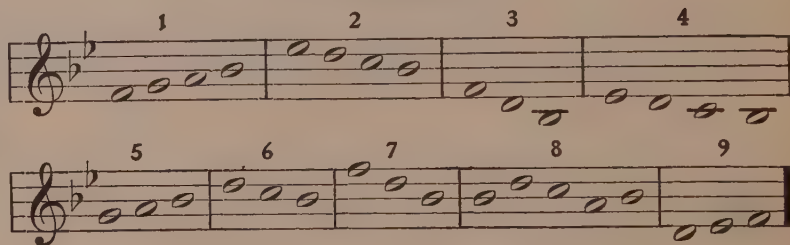


Signature—  two flats, B $\flat$  and E $\flat$ . Keynote—B $\flat$ ,

in the second space below and on the third line.

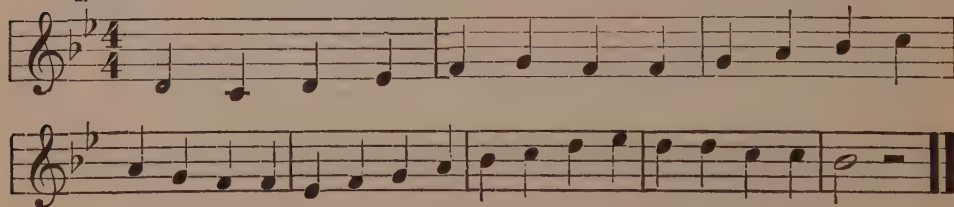
## Typical Music Forms.

To be memorized.

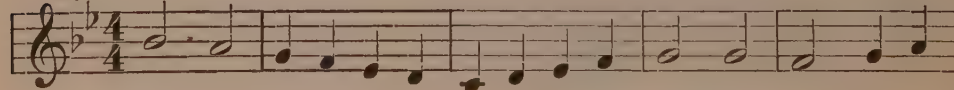


## Sight Reading Exercises.

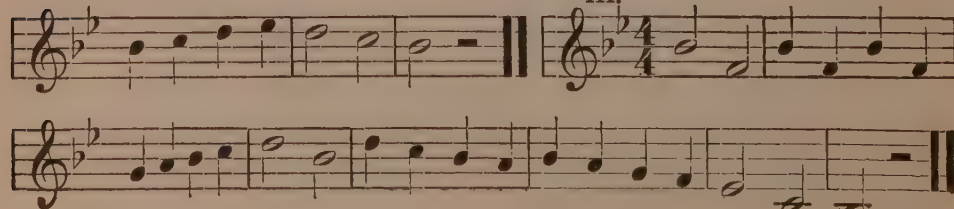
I.



II.



III.



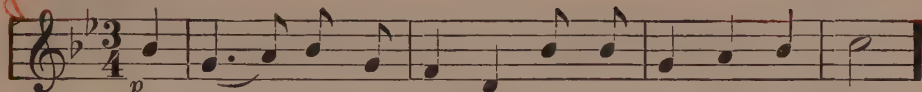
*not interesting, without accompaniment*

# The Angels are Singing.

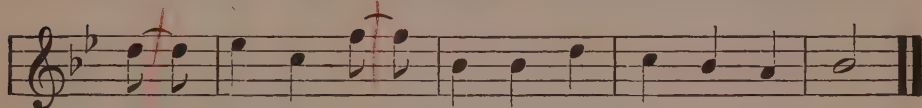
75

*Andante*  
Alfred C.

Reinecke.



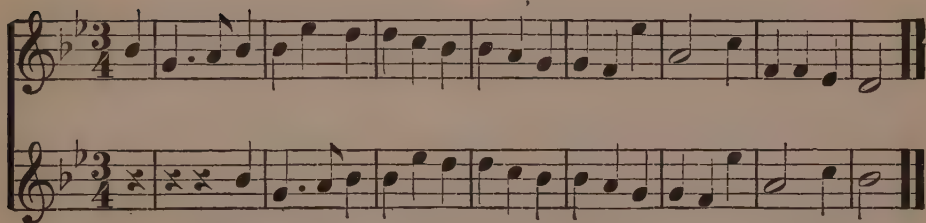
1. The an - gels are sing - ing in the heav - ens a - bove,
2. Good gifts He be - stow - eth on us men here be - low,
3. Then sing, all ye mor - tals, on the round earth that dwell;



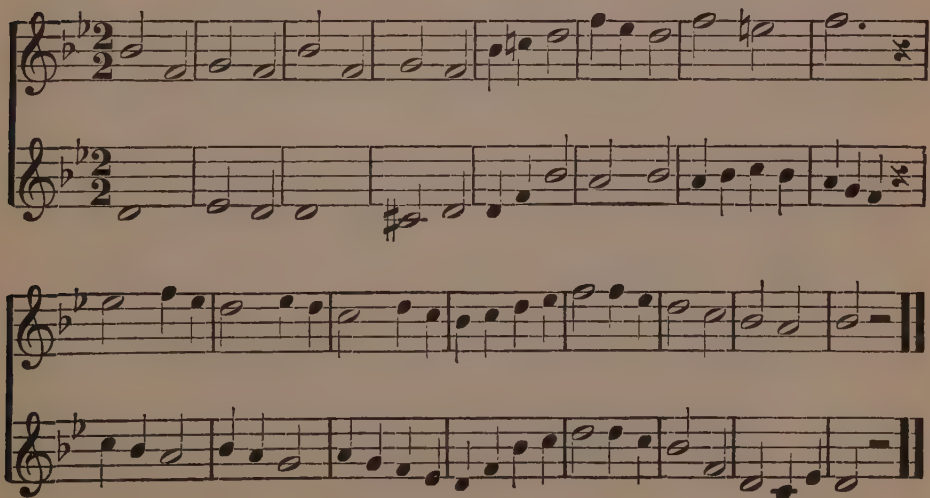
The prais - es of the Fa - ther, His pow'r and His love.  
His fa - vor and His mer - cy He deign - eth to show.  
Of His mer - cy, His glo - ry, let ev - 'ry voice tell.

## Studies.

I.



II.

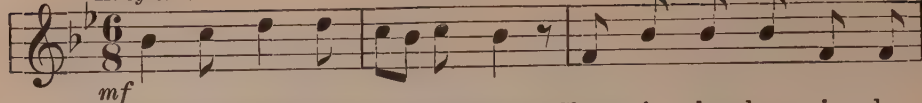




## The Hunt.

ROUND.

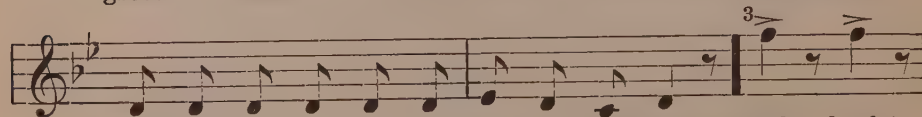
W. W. Pearson.

1 *Allegretto.*

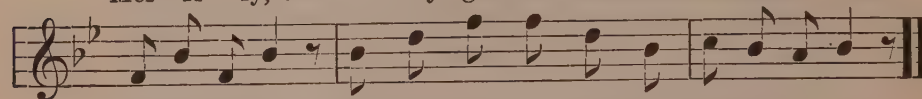
Hunts-man, sound the wind-ing horn; Cheer-i - ly, cheer-i - ly



greet the morn. Thro' the vale the call re-sounds;

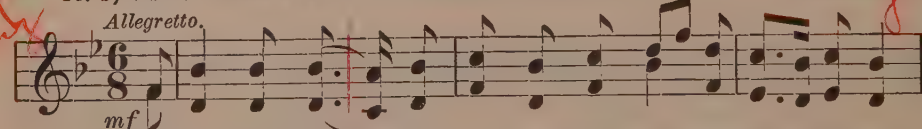


Mer - ri - ly, mer - ri - ly gath - er the hounds. Hark! hark!

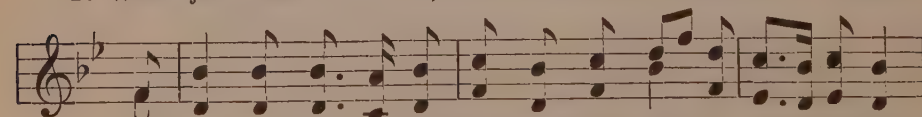


forward they go, Huntsmen and dogs with a wild Tal-ly - ho.

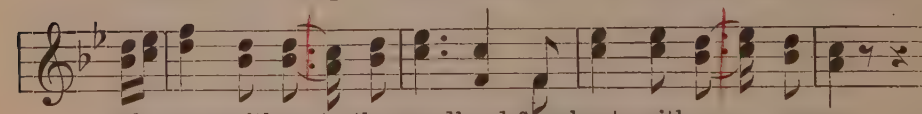
Tr. by R. B. F. 1249 The Hunters' Song.

*Allegretto.*

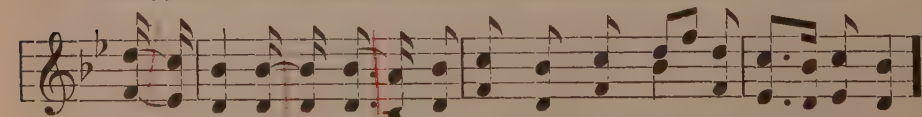
1. Who comes with news from the for - est, Oh, who comes here to-day?
2. Who'll join the hunt - ers, cho - rus, Who'll join this mer - ry band?



A band of jol - ly bold hunt-ers, And this is what they say;  
Our home is deep in the woodland, We love the for - estland.

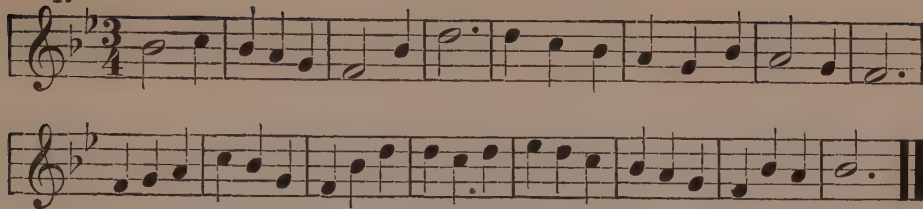


"Oh, come with us to the woodland, Come haste with us a-way;  
Come, join the huntsmen's cho-rus, And loud and mer-ri-ly sing;

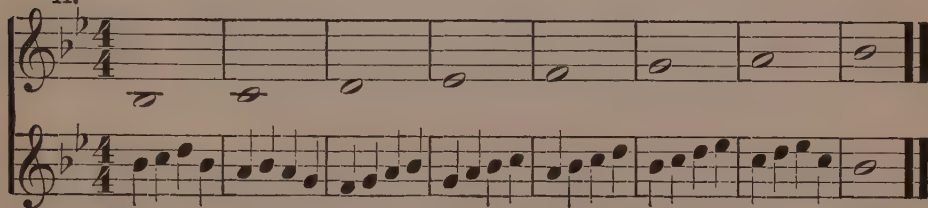


Where the shad-ows chase each oth - er, Throughout the live-long day."  
Three cheers for the jol-ly, bold huntsmen, Oh, let your voi - ces ring.

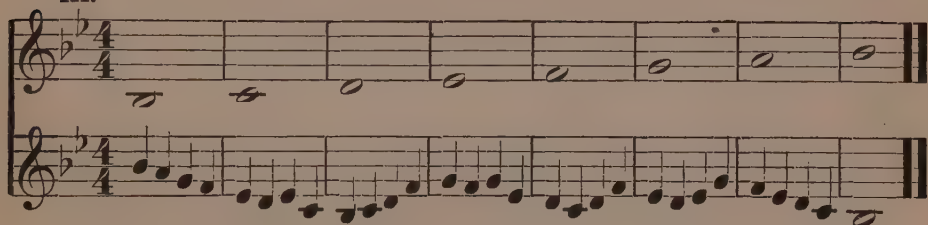
I.



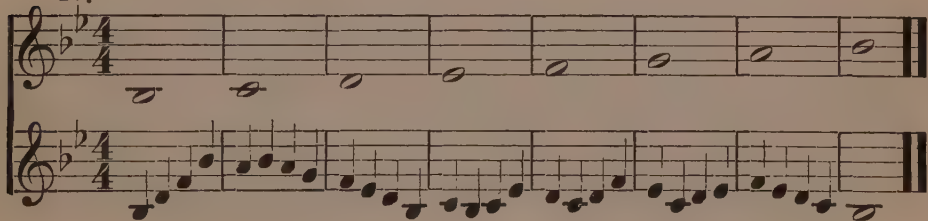
II.



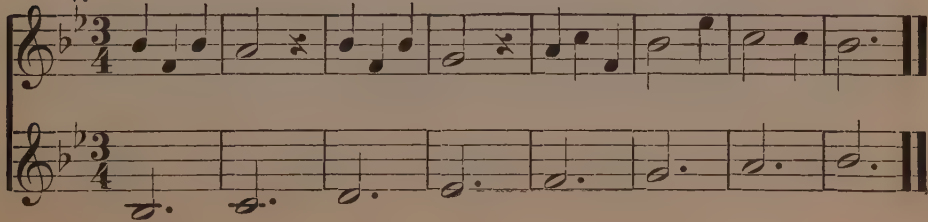
III.

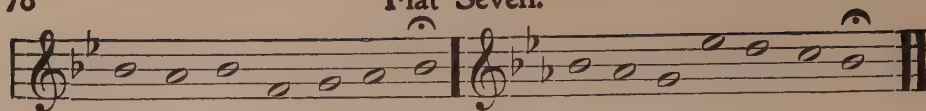


IV.



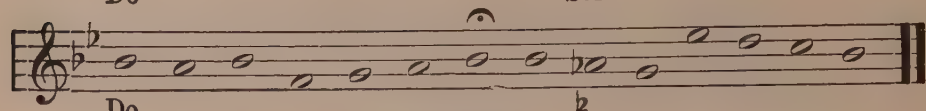
V.





Do

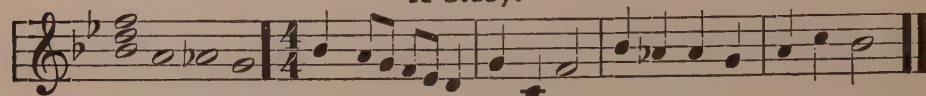
Sol



Do

2

## A Study.



Ti, te, la.

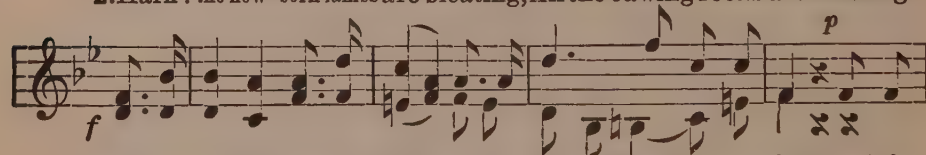
## 1250 The Voice of Spring.

Mary Howitt.  
*Allegro. mf*

H. M. Schletterer.



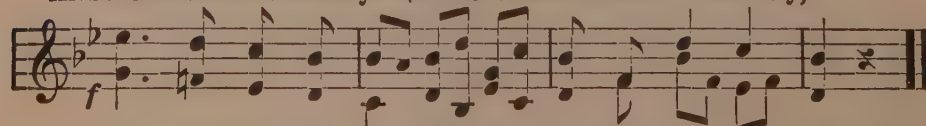
1. I am coming, I am coming! Hark! the lit - tle bee is humming;
2. Hark! the new-born lambs are bleating, All the cawing rooks are meeting



See, the lark is soaring high In the blue and sun - ny sky; And the  
In the elms, — a noi - sy crowd! All the birds are singing loud; And the  
blue and sun - ny sky;  
birds are sing - ing loud;

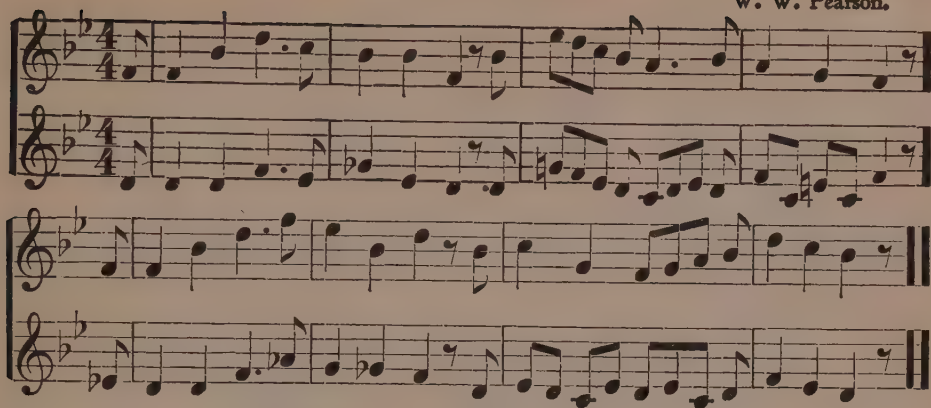
*cresc.*

gnats are on the wing, Wheeling round in air - y ring, And the  
first white butterfly In the sun - shine dan - ces by, And the  
And the gnats are on the wing, Wheeling round in air - y ring,  
And the first white butterfly In the sun - shine dan - ces by,



gnats are on the wing, Wheeling round in air - y ring.  
first white but - ter - fly In the sun - shine dan - ces by.

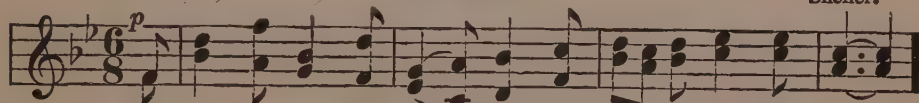
W. W. Pearson.

*Moderato.*

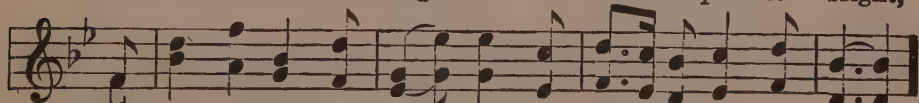
1251

## The Moon.

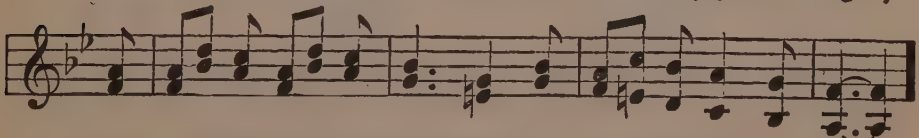
Silcher.



1. In sil - v'ry splendor beam-ing, She sails a-long the sky,—
2. She notes each wea-ry toil - er And bids his eye-lids close,
3. O Thou whose hand hath giv - en To us that plan-et bright,



Bright stars like diamonds gleam-ing, To light her course on high.  
 She wraps the earth in slum - ber And brings it sweet re - pose.  
 Must look on man from heav - en And in his joys de - light;



With mod-est face o'er-shroud-ed A - while from hu-man sight,  
 With cool re - fresh-ing breez - es She wakes the soul to joy,  
 For all those joys we thank Thee, They all are sent in love,



She roams ; then, all un-cloud - ed, Shines forth with cheering light.  
 And naught but blissful dreamings Our tranquil hearts em-ploy.  
 And, like the ra-diant moonlight, Shine down from heav'n a-bove.

Alphabet  
Song

Christina G. Rossetti.  
*Andantino. dolce*

1252

# The Nightingale.

Not sufficient Content  
as a melody

Attenhofer.

*p*

1. The sun - rise wakes the lark to sing, The  
2. Make haste to mount, thou wist - ful moon, Make  
3. O her - ald sky - lark, stay thy flight One

*Andantino dolce.*

moon a - wakes the night - in - gale; Come,  
haste to wake the night - in - gale; Let  
mo - ment, for a night - in - gale

dark - ness, moon - rise, ev - 'ry - thing That  
si - lence set the world in tune, To  
Floods us with sor - row and de - light. To -

not  
so  
it  
man



# The Nightingale.

81

is.... so si - lent, sweet,... and pale; \*  
 heark - en to that word - less tale Which  
 mor - row thou shalt hoist... the sail;

The first system of the musical score for 'The Nightingale'. It features a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The lyrics are written below the vocal line. A red line is drawn under the words 'mor - row thou shalt hoist... the sail;'. The piano accompaniment is shown in grand staff (treble and bass clefs) below the vocal line.

*p*  
 Come, so ye wake the night - in - gale.  
 war - bles from the night - in - gale.  
 Leave us to - night the night - in - gale.

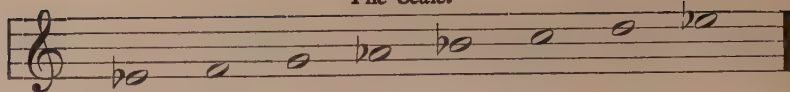
The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part begins with a *p* (piano) dynamic marking.

*cresc.*  
 Night - in - gale, night - in - gale, *p* dear night - in - gale.

The third system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are written below the vocal line. The piano part begins with a *cresc.* (crescendo) marking. The system ends with a double bar line. The piano part includes a *f* (forte) dynamic marking and a *p* (piano) dynamic marking.

## Key of E Flat.

The Scale.

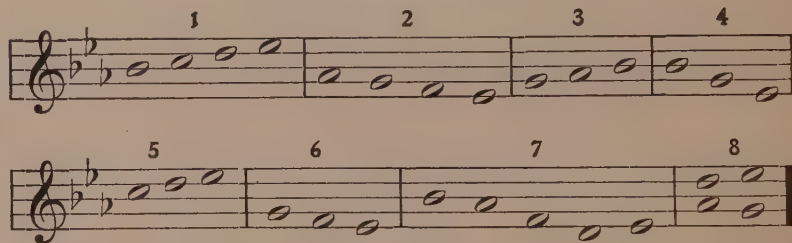


Signature—

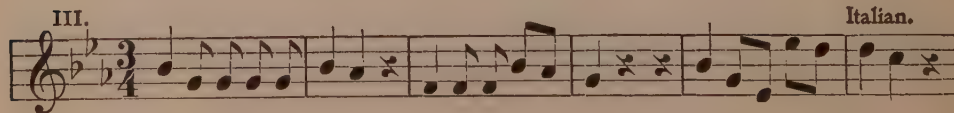
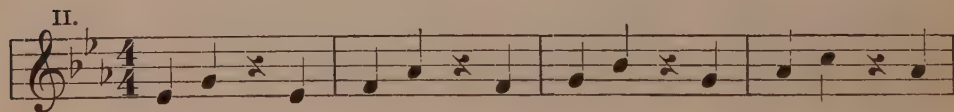
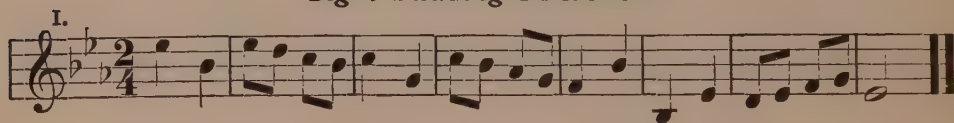
three flats, B $\flat$ , E $\flat$  and A $\flat$ . Keynote—E $\flat$  on the first line and in the fourth space.

## Typical Music Forms.

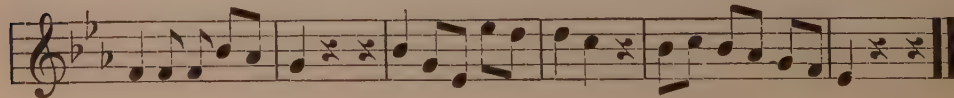
To be memorized.



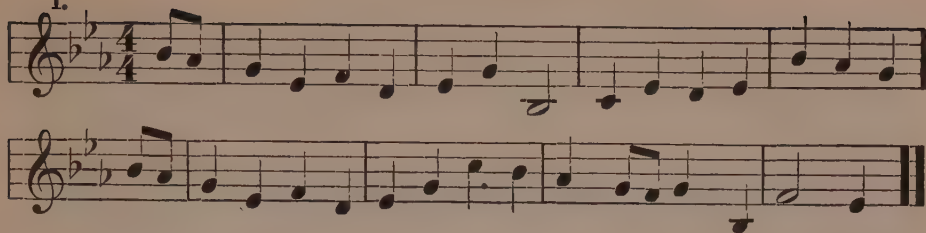
## Sight Reading Exercises.



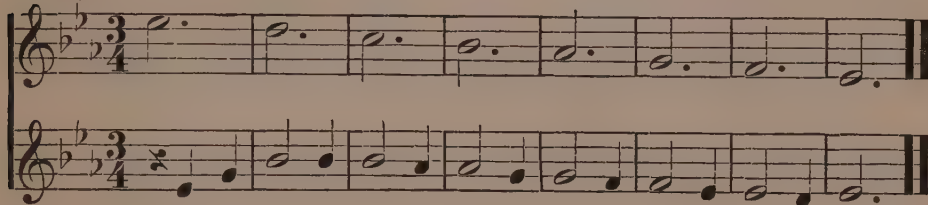
Italian.



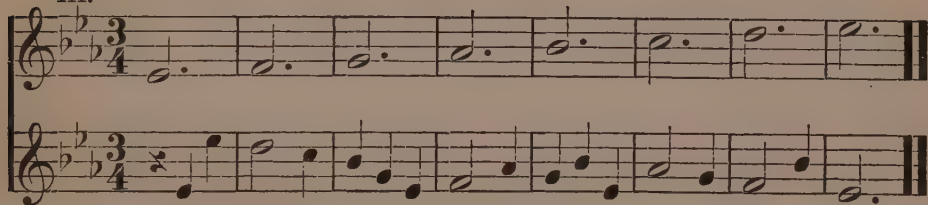
I.



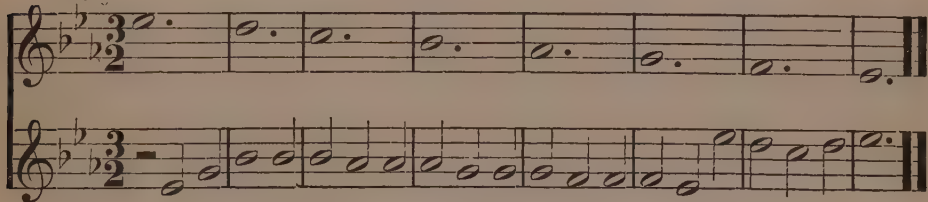
II.



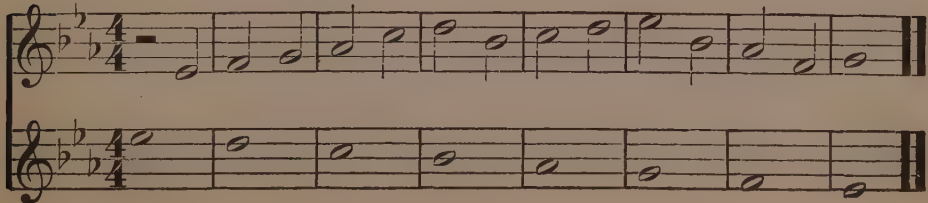
III.



IV.



V.



From the German of K. H. Strass.

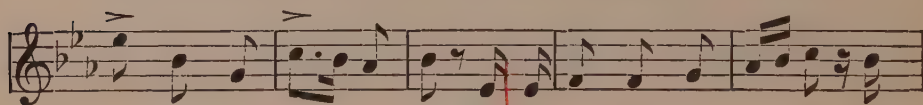
M. Hauptmann.

*Allegretto.*

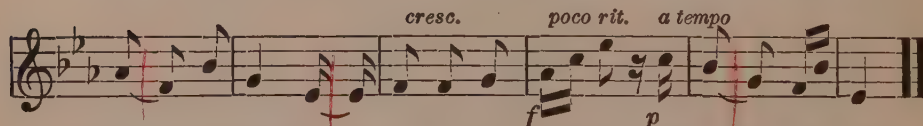
- mf*
1. On the grass in the for - est I love to lie, On the
  2. When the wind in the branches doth moan and cry, And the



knoll green and sha - dy, the brooklet near by; While the trees whisper  
ea - gle darts down from his nest on high, Oh! then I

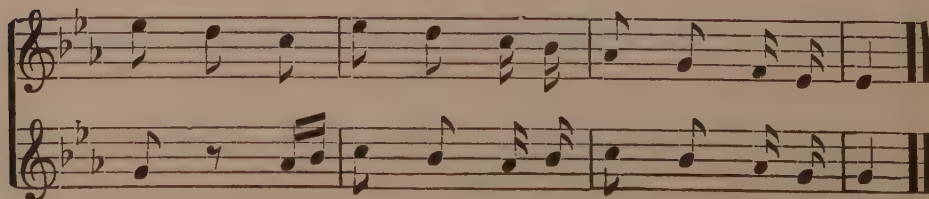
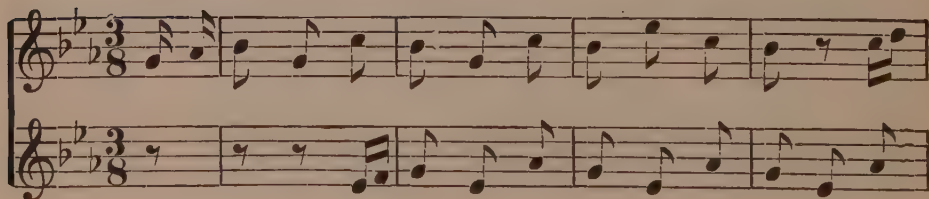


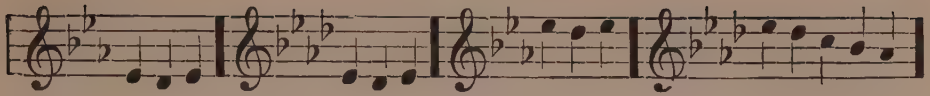
sto - ries so sad and wild, And the owl sits in twilight by  
love in the wood to lie And see the black storm-clouds go



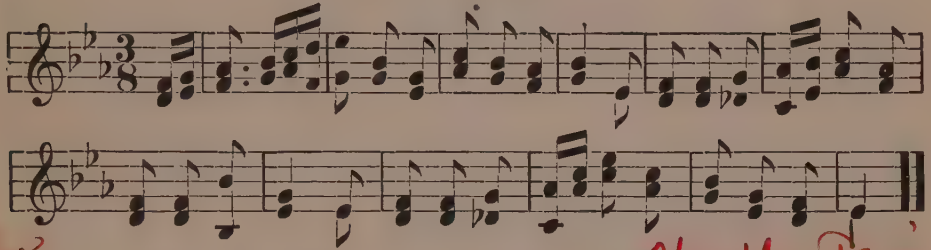
strange dreams beguiled, And the owl sits in twilight by strange dreams beguiled.  
whirl - ing by, And see the black storm-clouds go whirl - ing by.

## A Study.





## A Study.



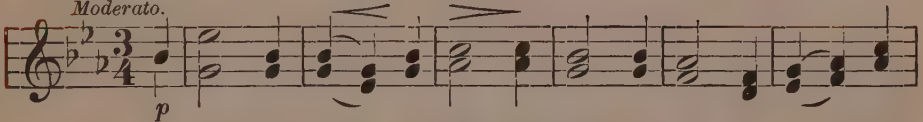
*Trophie Song*

## 1254 Dawn and Sunset.

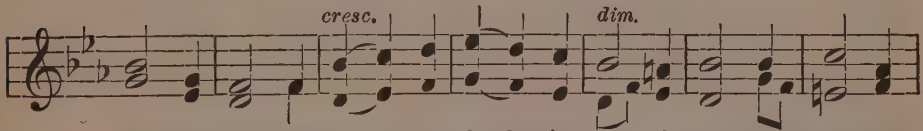
*Hardly fair in content*

C. H. Crandall.  
By permission.  
Moderato.

Silcher.

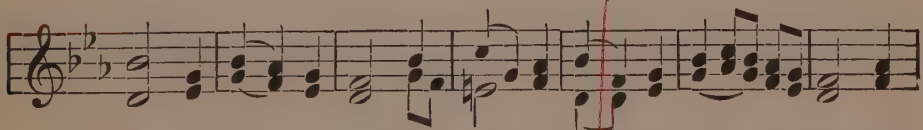


1. At dawn a mod - est trill is heard, A sig - nal from some
2. At sun - set, when the ro - sy light Is flee - ing from ap -



*Accent*

un - seen bird, Some trust - y harb - ing - er of morn ; Then from the  
proaching night, And woodland shades are growing deep, A chirp, a



ti - ny, swelling throats A hal - le - lu - jah of rich - est notes In  
flut - ter here and there, A beat of wings up - on... the air, And

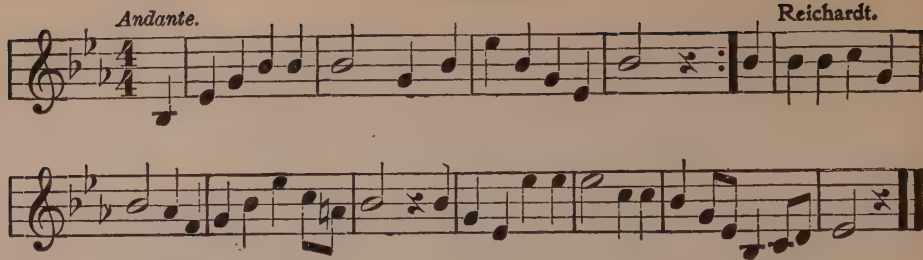


greet - ing to the day just born, In greeting to the day just born.  
night has hush'd the birds to sleep, And night has hush'd the birds to sleep.



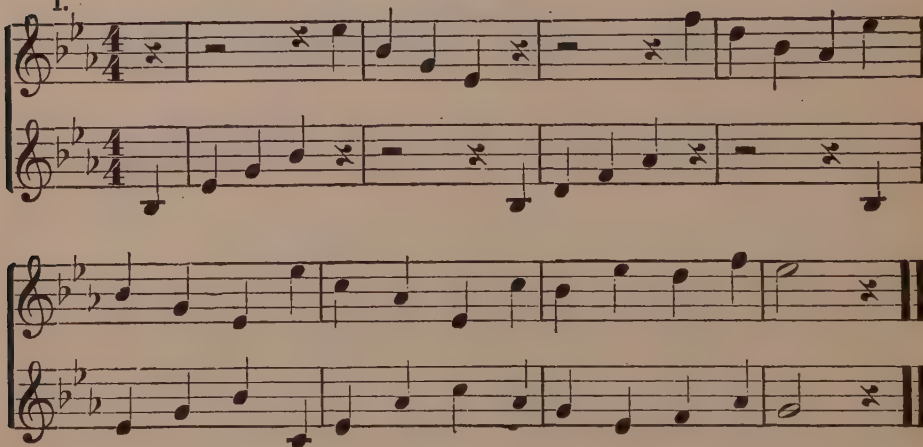
## A Melody.

Reichardt.

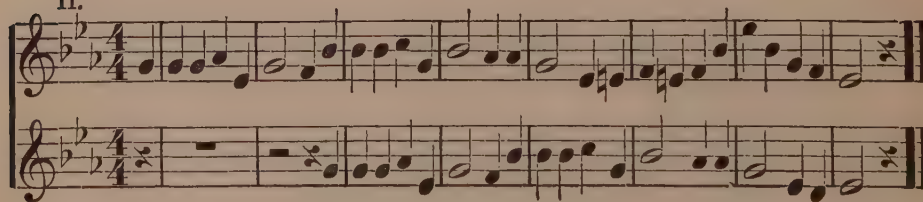


## Studies.

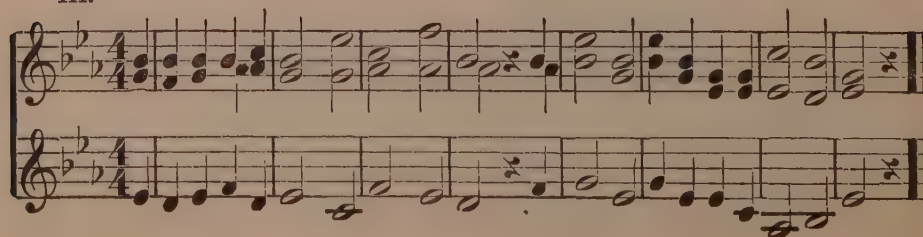
I.



II.



III.



# 1255 A Song of Praise.

87

Milton.

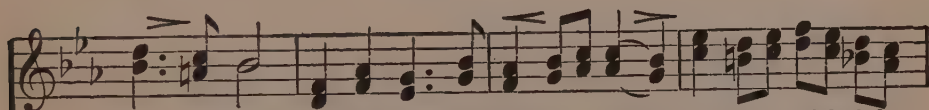
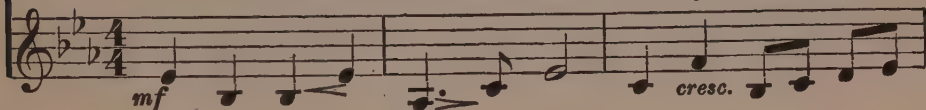
Silcher.

*Moderate.*

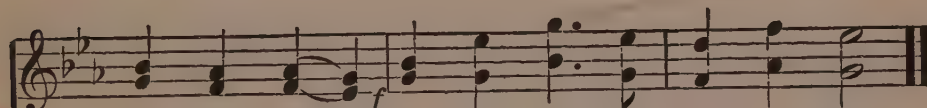
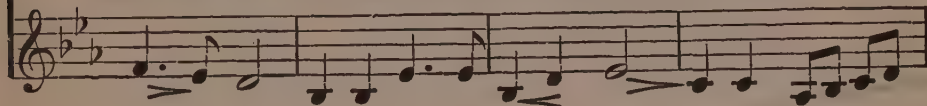
*cresc.*



1. Let us with a joy - ful mind Praisethe Lord, for
2. Let us sound His name a - broad, For of all He
3. All His crea - tures God doth feed, His full hand sup -



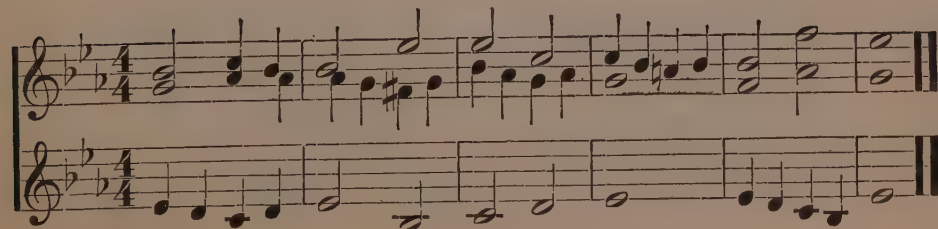
He is kind ; For His mercies shall en - dure, Ev - er faith - ful,  
is the God Who by wis - dom did cre - ate Heav'n a - bove in  
plies their need ; Let us, therefore, war - ble forth His high maj - es -



ev - er sure, Ev - er faith - ful, ev - er sure.  
all its state, Heav'n a - bove in all its state.  
ty and worth, His high maj - es - ty and worth.



A Study.



*p*

1. The snow has fall - en, the first this year; The birds have  
2. "Why, why, you sad lit - tle birds," I said, "Why don't you  
3. But one I see who stays be - hind, The sau - cy

*Allegretto.*

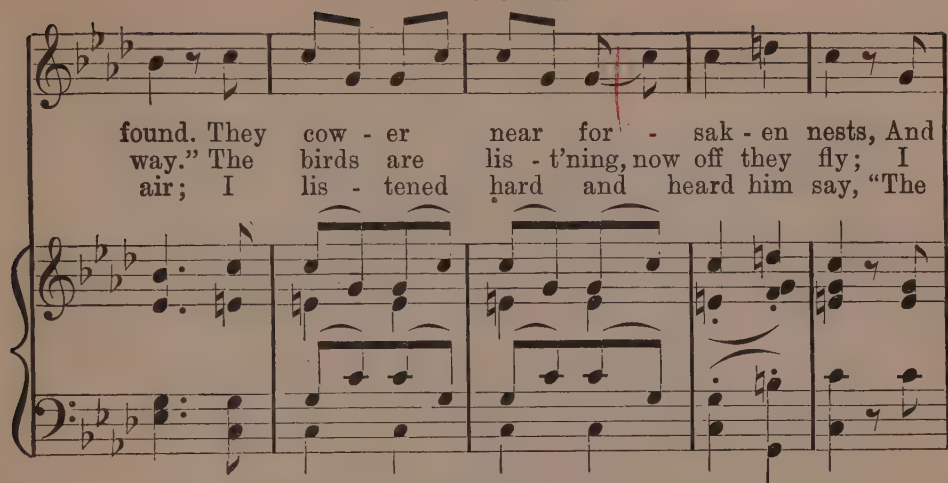
*mf*

noth - ing to eat, I fear; They hop so hun - gri - ly  
fly to the south in - stead? You'll sure - ly freeze if  
spar-row, he does not mind; He looks at me with a

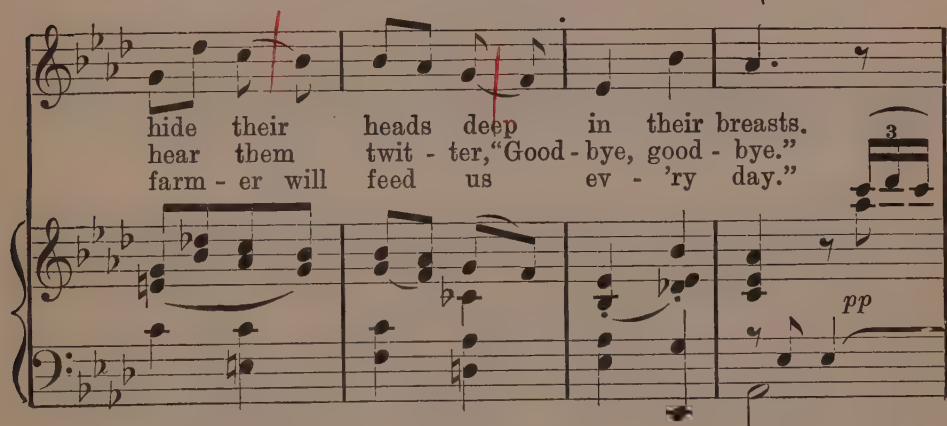
on the ground, But noth - ing, noth - ing can be  
here you stay, You'd bet - ter has - ten up - on your  
thoughtful stare, Then turns to his wife with a know - ing

# The First Snow.

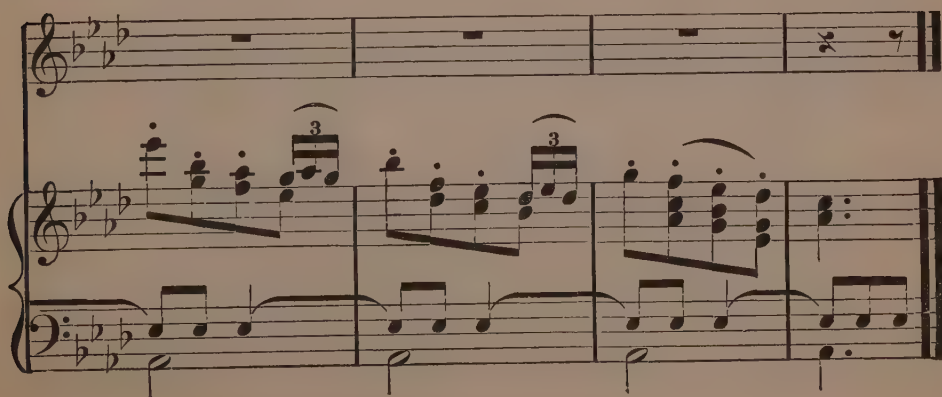
89



found. They cow - er near for - sak - en nests, And  
way." The birds are lis - t'ning, now off they fly; I  
air; I lis - tened hard and heard him say, "The



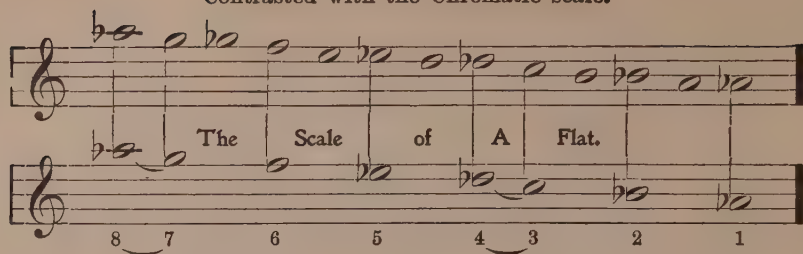
hide their heads deep in their breasts.  
hear them twit - ter, "Good - bye, good - bye."  
farm - er will feed us ev - 'ry day."

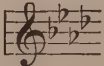


hide their heads deep in their breasts.  
hear them twit - ter, "Good - bye, good - bye."  
farm - er will feed us ev - 'ry day."

## Key of A Flat.

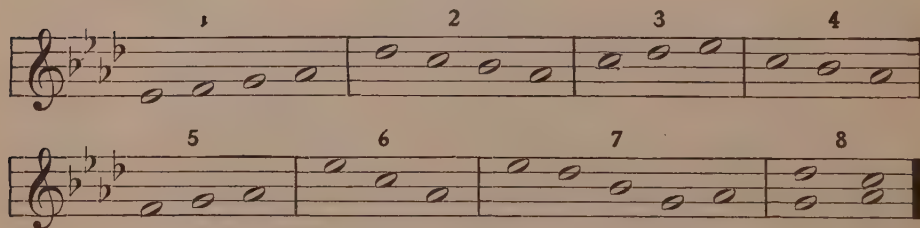
Contrasted with the Chromatic scale.



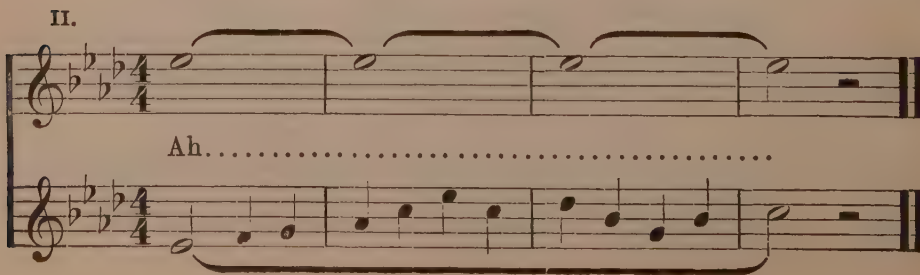
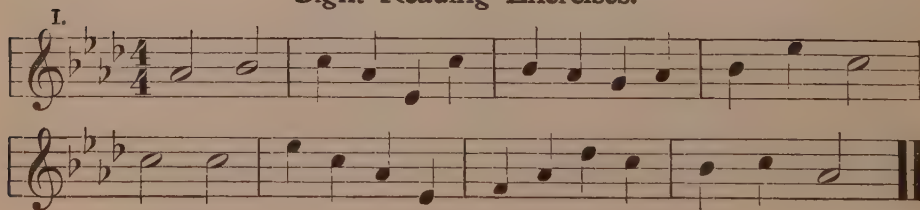
Signature—  four flats, B $\flat$ , E $\flat$ , A $\flat$  and D $\flat$ . Keynote—A $\flat$ , in the second space.

## Typical Music Forms.

To be memorized.



## Sight Reading Exercises.





1257 Golden Sun of Evening.

*Not sufficient Content*

91

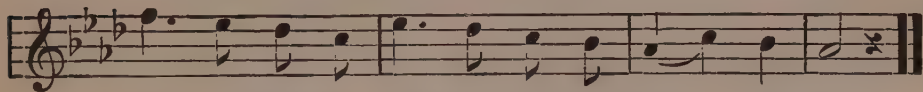
Urner.

*Andantino.*

Naegeli.



- p*
1. Gold - en sun of ev-'ning, beau - ti - ful thou art;
  2. Soon the world thou leav - est, sink-ing 'neath the wave,
  3. Thou, on high that dwell-est, art more splen-did far
  4. Shine up - on our dark-ness with Thy per - fect light,

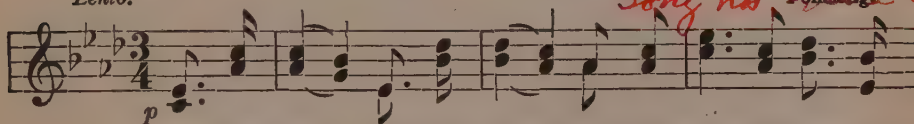


Ev - er when I view thee, joy doth fill my heart.  
 Clouds of glo - ry hov-'ring round thy night - ly grave.  
 Than the sun in heav - en, or the ev - 'ning star.  
 Sun that nev - er set - teth, drive a - way our night.

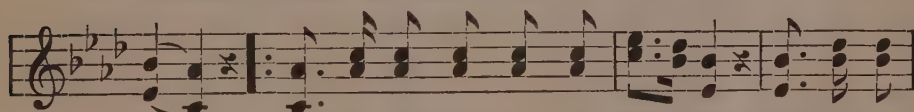
1258 The Soldier's Morning Song.

*This style of a Folk song as name*

*Lento.*



- p*
1. Loud and gay, loud and gay, War-trumps peal at break of
  2. Death will crave, death will crave Many a sol - dier young and
  3. Yet a - las! yet a - las! Youth and strength from all must
  4. Wherefore grieve? where-fore grieve? Is this life too sweet to
  5. Who would fear, who would fear Sud-den shot or sol-dier's



day;  
 brave,  
 pass,  
 leave?  
 bier

But the sol-dier, as he lis - tens, Knows that e'er  
 All his dreams of hope and glo - ry End-ing, like  
 And the fair - est blos-som glow - eth Ev - er where  
 Should we sor-row to dis - cov - er That our toil-  
 If a-round his grave to - mor-row Kindly friends



the night-dew glistens He may fall in dead - ly fray.  
 a half told sto - ry, In a sol-dier's nameless grave.  
 the reap-er mow-eth In the wav-ing sum-mer grass.  
 some march is o - ver, Somewhat e'er the fall of eve?  
 should say in sor-row: "He was brave, who li - eth here."

Longfellow.  
*Allegretto.*

W. W. Gilchrist.

*p*

1. I heard the bells on Christmas Day Their old, fa - mil - iar  
 2. And tho't how, as the day had come, The bel - fries of all  
 3. Then pealed the bells more loud and deep, God is not dead, nor

*Allegretto.*

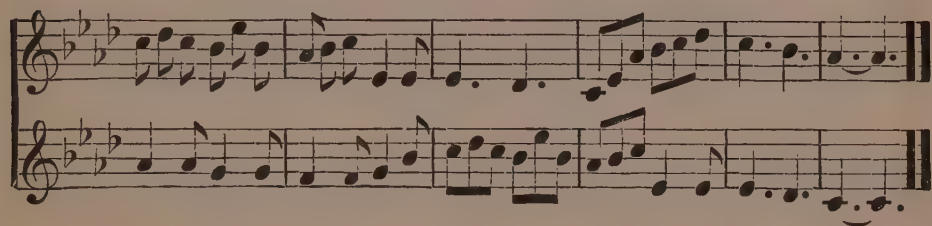
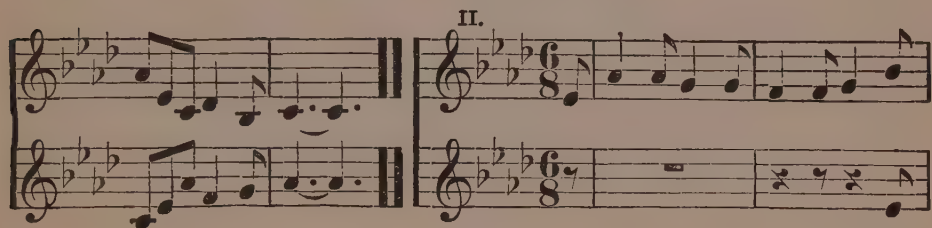
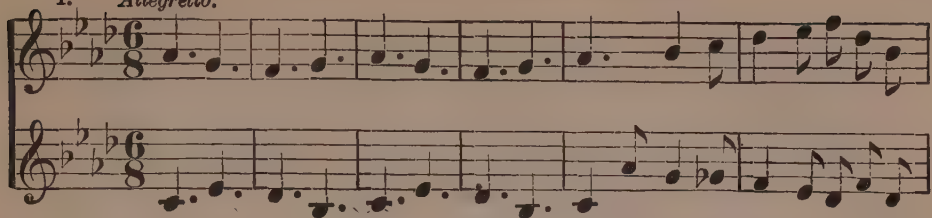
car-ols play, And wild and sweet the words repeat Of "peace on earth, good  
 Chris-ten-dom Had roll'd a-long th'unbroken song Of "peace on earth, good  
 doth He sleep. The Wrong shall fail, the Right prevail With "peace on earth, good

will to men."

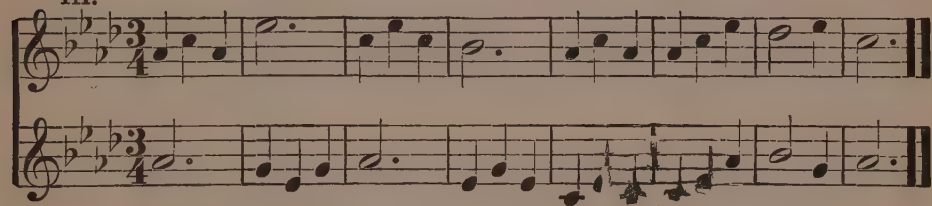
*rall.*

1, 2, v. 3, v.

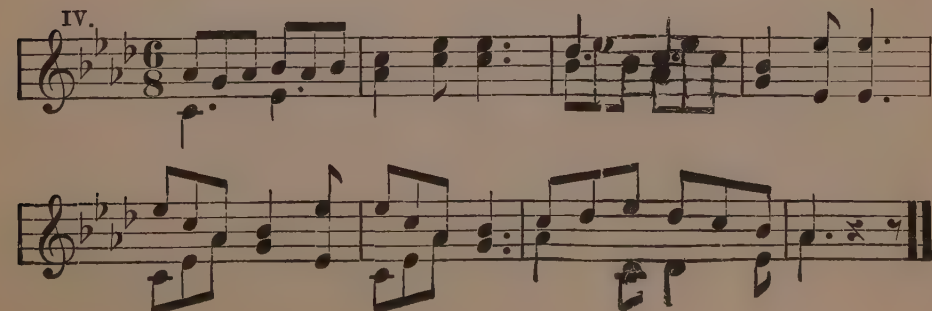
I. *Allegretto.*



III.



IV.



*Andantino. mf**p*

1. Lit - tle rose - bud, safe and warm Hid a - way from  
 2. When the balm - y wind doth blow Sunbeams hur - ry  
 3. Then the rose - bud fresh and dear Finds good nurs - es  
 4. Sis - ter buds each hour that Mak - ing sun - lit

wind and storm, Gen - tly slum - bers, sleeping light - ly  
 to and fro. Rose - bud, in her bed a - wak - ing,  
 ev - er near; Rain - drops feed and wind ca - ress - es,  
 gar - den glow, Tell of wak - ing aft - er dream - ing

'Neath her moth - er's shel - t'ring bark, All her pet - als  
 Feels their kiss - es warm and light, Then her swad - dling  
 Soft dew bathes her ev - 'ry night, Sun - beam dyes her  
 Fra - grant blos - soms, sweet and wise, Say - ing, spite of

fold-ed tight - ly In the si - lence and the dark.  
 bands a - break - ing, Push-es tow'rd the sun - shine bright.  
 pret - ty dress - es, Man - tle green, and robe of white.  
 bit - ter seem - ing, "All that sleep, a - gain shall rise."

The score consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has one sharp (F#). The vocal line includes lyrics and is marked with accents. The piano accompaniment provides harmonic support with chords and moving lines.

Studies.

**I.**

Exercise I is presented in two systems. The first system is in 8/8 time, featuring a treble and bass staff with eighth-note patterns. The second system continues the exercise with similar rhythmic figures. The key signature has one sharp (F#).

**II.**

Exercise II is presented in two systems. The first system is in 2/4 time, featuring a treble staff with eighth-note patterns. The second system continues the exercise with similar rhythmic figures. The key signature has one sharp (F#).

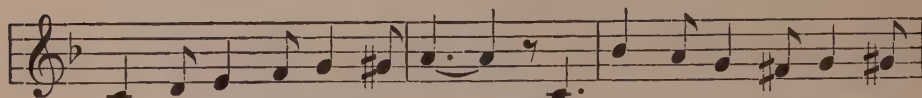


Montgomery.  
*Moderato.*

Angelica Hartmann.



1. There is a flow'r, a lit - tle flow'r With  
2. On waste and wood - land, rock and plain Its

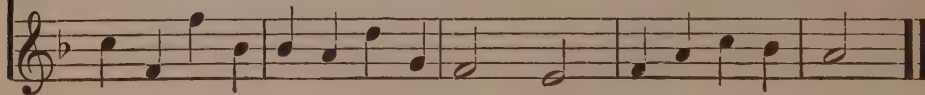
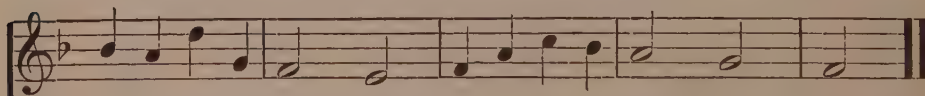
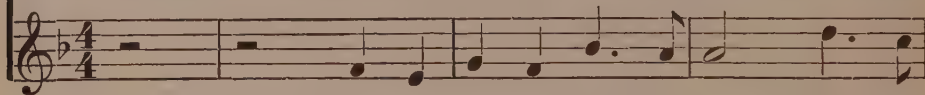
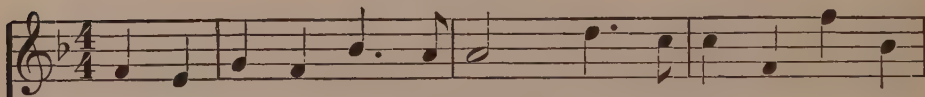


sil - ver crest and gold-en eye, That welcomes ev - 'ry changing  
hum-ble buds un-heed-ed rise; The rose has but a sum-mer

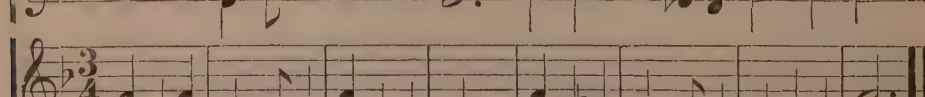
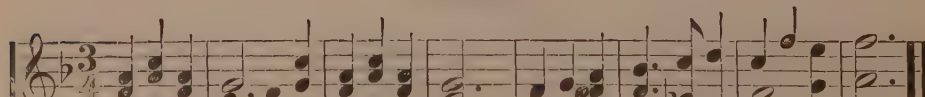


hour, And weathers ev - 'ry sky, And weathers ev - 'ry sky.  
reign, The dai-sy nev - er dies, The dai - sy nev - er dies.

### A Canon.



### Exercise.



*Moderato.*

Arr. from Kohl.

The first staff of music is in treble clef, 3/4 time, and B-flat major. It begins with a piano (*p*) dynamic. The melody starts on a whole note G4, followed by a half note F4, and then a quarter note E4. The accompaniment consists of a steady eighth-note pattern in the right hand and a series of chords in the left hand.

1. The night is past; We wake at last, For morning now re-  
2. In qui - et trust We sank to rest, In sleep fresh strength to

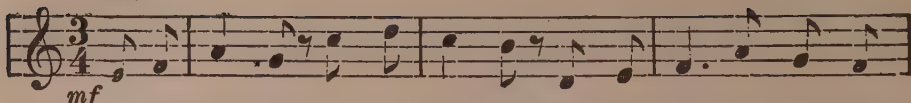
[illegible]

joice - es; To Thee a - bove, The God of love, We glad - ly  
gath - er; Now glad - ly we Will work for Thee; Bless Thou our

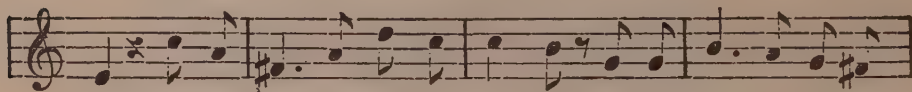
raise our voices, We gladly raise our voices.  
Labor, Father, Bless Thou our labor, Father.

## A Study.

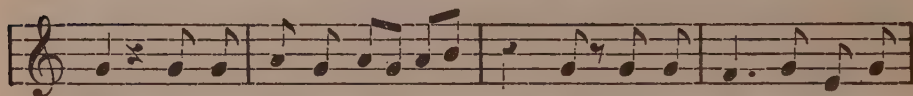
A musical score for the song 'The Rose Tree'. It consists of two staves in 4/4 time, with a key signature of one flat (B-flat). The melody is written on the upper staff, and the accompaniment is on the lower staff. The melody begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a double bar line. The accompaniment begins with a quarter rest, followed by a series of eighth and quarter notes, and ends with a double bar line.

*Andante.*

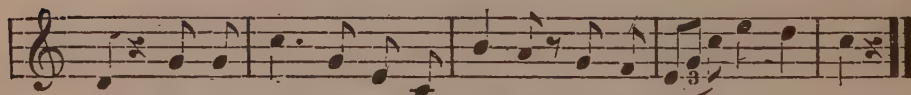
1. Faith-ful lov-ing, no - bly prov-ing, This I swear with heart and  
 2. Brings to-mor-row joy or sor-row, Still my heart will con-stant



hand, All I am and all I may be, It is thine, my fa-ther-  
 be; Country mine, with bonds e - ter - nal All thy sons are knit to

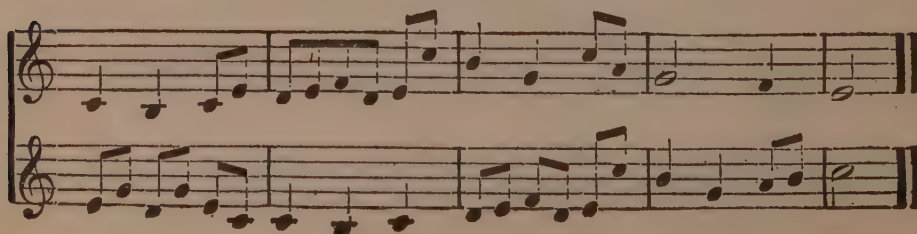
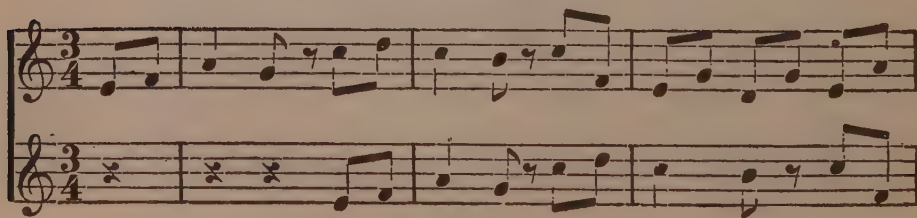


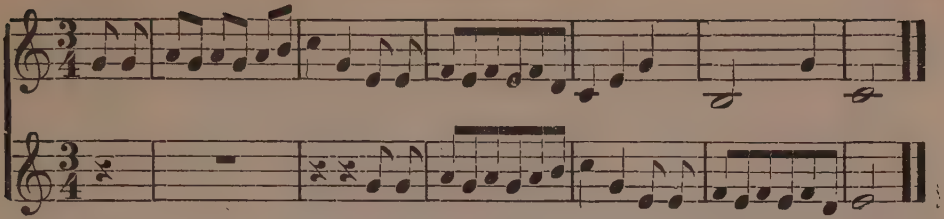
land. Not a - lone in tune-ful meas-ure Will I praise thee while I  
 thee. Faithful lov-ing, no - bly prov-ing, This I swear with heart and



live; For thy free-dom, dearest treasure, Gladly I my life would give.  
 hand, All I am and all I may be, It is thine, my fatherland.

### Study in Two Parts.





Music Hour! 263

# My Heart's in the Highlands.

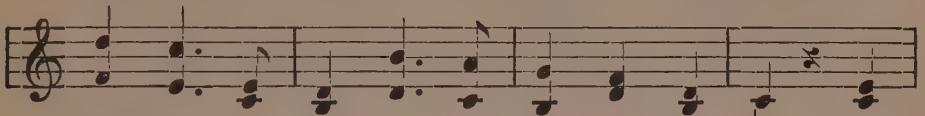
Burns.

Folksong.

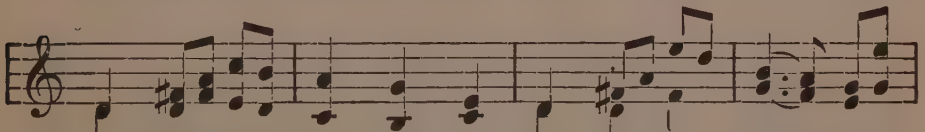
*Allegro*



1. My heart's in the Highlands, my heart is not here; My
2. Fare-well to the Highlands, fare-well to the North, The
3. Fare-well to the mountains, high-cov-er-ed with snow; Fare-
4. My heart's in the Highlands, my heart is not here; My



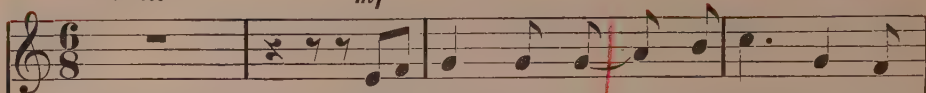
heart's in the High-lands a - chas - ing the deer, A-  
 birth - place of val - or, the coun - try of worth; Where-  
 well to the straths and green val - leys be - low; Fare-  
 heart's in the High-lands a - chas - ing the deer, A-



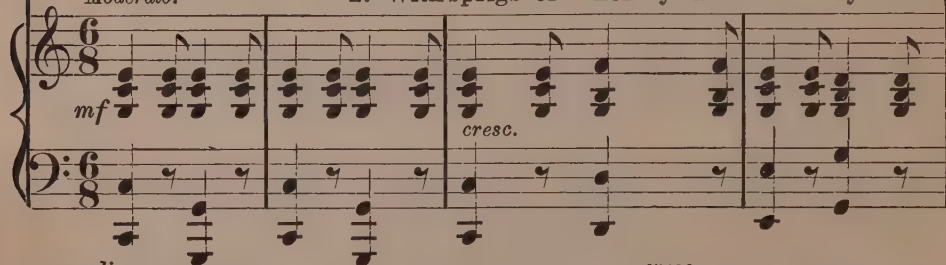
chas - ing the wild deer and foll'w - ing the roe; My  
 ev - er I wan - der, where - ev - er I rove, The  
 well to the for - ests and wild - hang - ing woods; Fare-  
 chas - ing the wild deer and foll'w - ing the roe; My



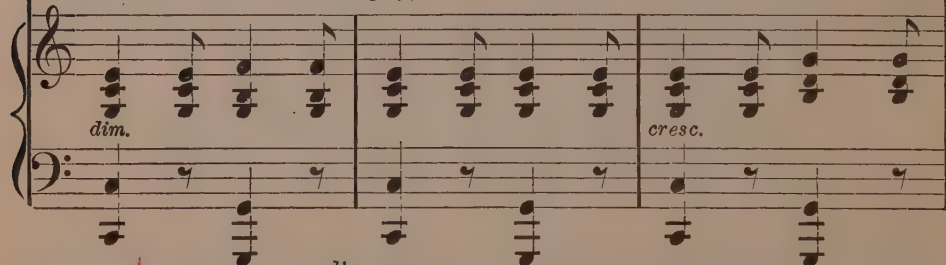
heart's in the High-lands where - ev - er I go.  
 hills of the High-lands for - ev - er I love.  
 well to the tor - rents and loud - pour - ing floods.  
 heart's in the High-lands where - ev - er I go.

*mf cresc.*

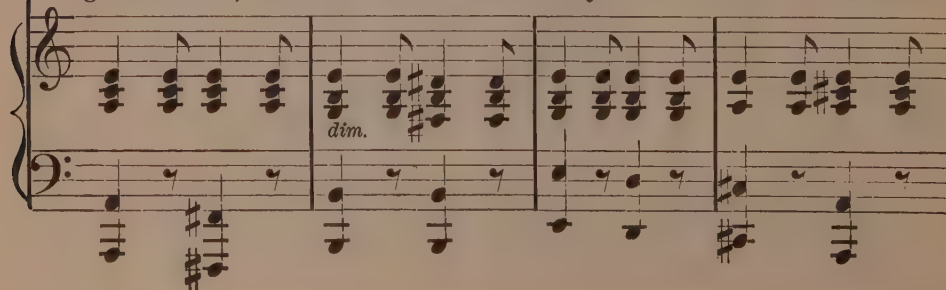
1. Now he who knows old Christmas He  
2. With sprigs of hol-ly and i - vy We

*Moderato.**dim.**cresc.*

knows a earle of worth, For he's as good a  
makes the house look gay, Just out of old re -

*dim.**cresc.**dim.*

fel - low As an - y up - on earth. He comes warm cloak'd and  
gard for him, For'twas his an-cient way. Good luck to Fa - ther

*dim.*



*cresc.* *f*

boot - ed, And but-toned to the chin,.... And  
Christ - mas, And long life, let us sing,.... For he

*cresc.* *f*

soon as he comes nigh the door We o - pen and let him in.  
doth more good to the sick and poor Than ma - ny a crown-ed king.

Two Part Studies.

Based on the preceding song.

I.

II.

Allingham.

R. Donaldson.

Vivace.

Long

First system of the musical score. It consists of two staves in G major (one sharp) and 6/8 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The tempo is marked 'Vivace' and the time signature is 'Long'. The lyrics 'Suc - cess to the smith in his forge! Hur -' are written below the first staff. The first staff begins with a forte 'f' dynamic marking.

Suc - cess to the smith in his forge! Hur -

life to the smith in his forge!

Second system of the musical score. It continues the melody and accompaniment from the first system. The lyrics 'rah! Hur-rah! Hur-rah! Sing, all you good fellows, Tongs,' are written below the first staff. The first staff begins with a forte 'f' dynamic marking.

rah! Hur-rah! Hur-rah! Sing, all you good fellows, Tongs,

Hur-rah! Hur-rah! Hur-

Third system of the musical score. It continues the melody and accompaniment. The lyrics 'ham - mer, and bel - lows, Hur-rah! Hur-rah! Hur-' are written below the first staff. The first staff begins with a forte 'f' dynamic marking.

ham - mer, and bel - lows, Hur-rah! Hur-rah! Hur-

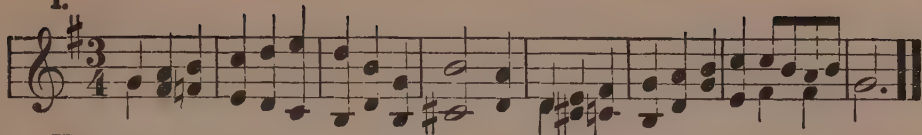
rah for the smith in his forge!

Hur-rah!

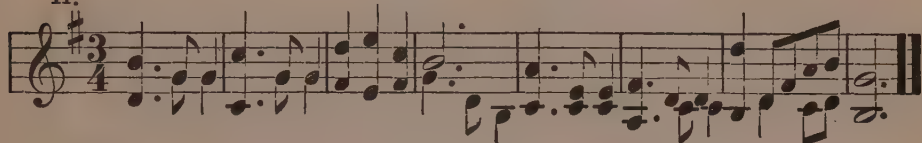
Fourth system of the musical score. It concludes the piece. The lyrics 'rah! Hur-rah! Hur-rah for the smith in his forge!' are written below the first staff. The first staff begins with a forte 'f' dynamic marking.

rah! Hur-rah! Hur-rah for the smith in his forge!

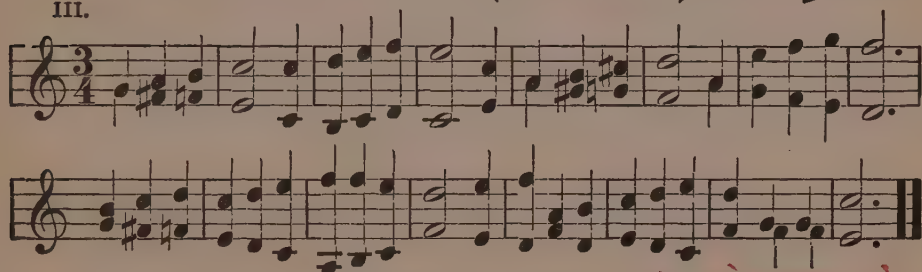
I.



II.



III.

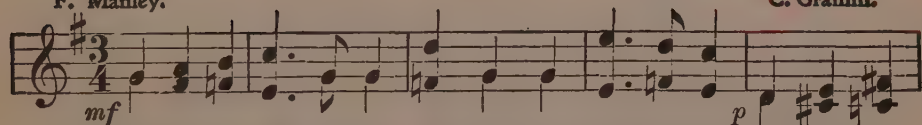


## 1266 The Voyagers.

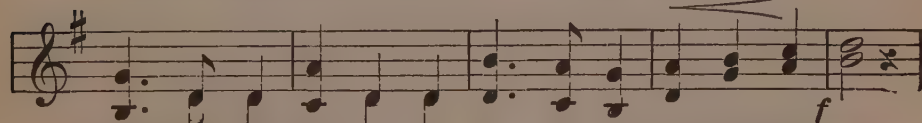
*Indefinite in  
melody & harmony*

F. Manley.

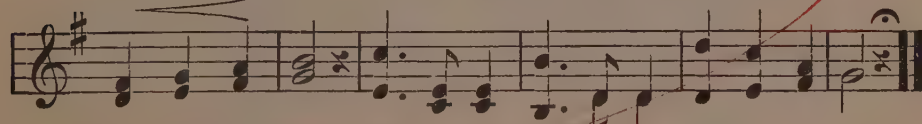
C. Gramm.



1. Sail a-way, sail a-way, O - cean is deep and wide; Sail with the
2. Sail a-way, sail a-way Whileskies are clear and blue; We'll vis - it
3. Pull a-way, brave and strong, Our do - ry must re - turn Ere ev'ning's



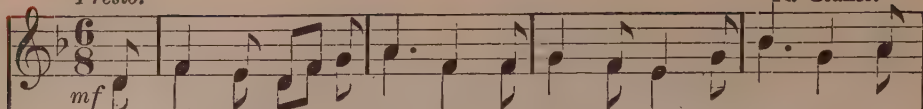
ebb - ing tide Far a - way, far a - way. Our good ship cleaves  
Tim - buc - too, Af - ri - ca, In - dia, too, All northern lands  
can - dles burn; Pull a - way, brave and strong; Soon mother's hail



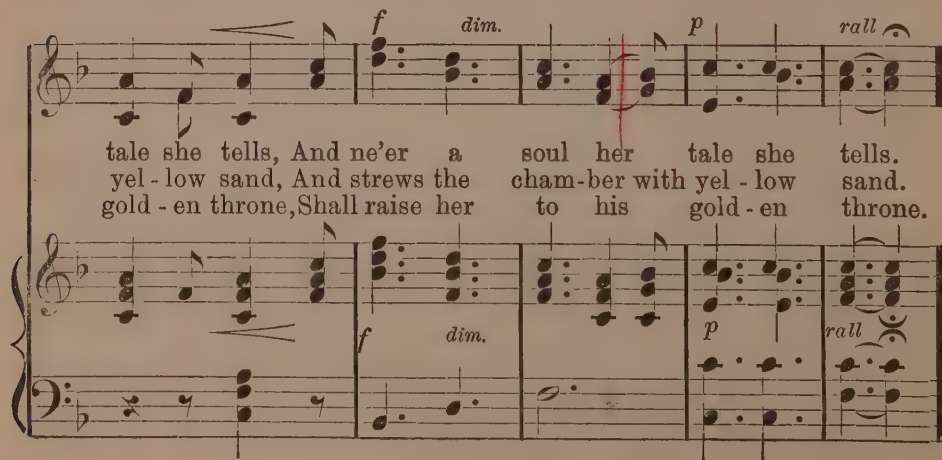
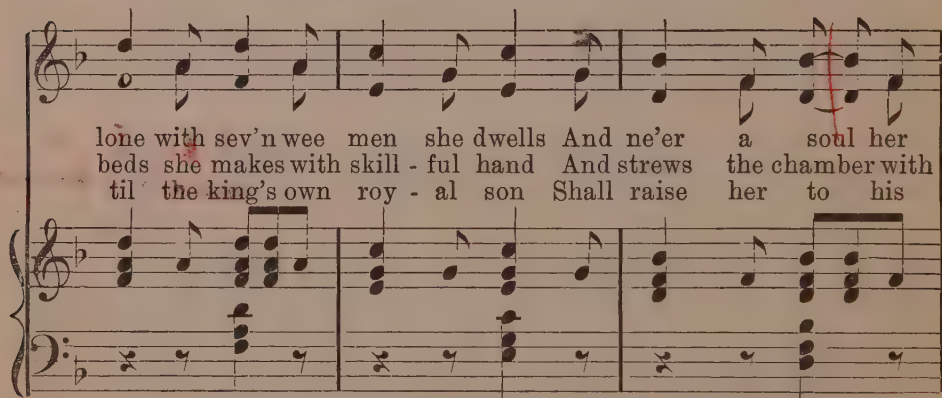
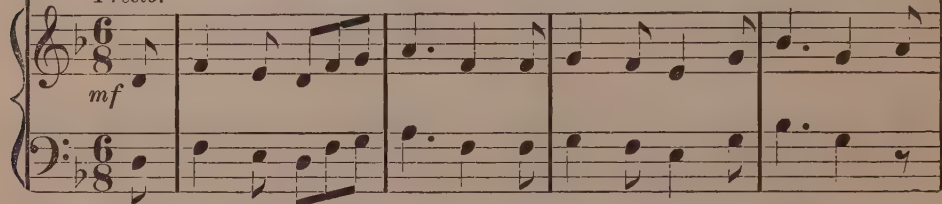
Bright dancing waves; Sail a-way, sail a-way While it is day.  
And western strands. Sail a-way, sail a-way, While it is day.  
Shall end our sail, Call-ing each gal-lant tar Home from a-far.

*Presto.*

R. Graner.



1. Of Snow-white is my sto - ry. Be-yond the mountains hoary A -  
 2. She ris - es with the sunbeams, No time has she for day-dreams, Sev'n  
 6. Thus toils the princess Snow-white, To make her humble home bright Un-

*Presto.*

*mf*

3. The fire she now must kin - dle, And sweep, and turn the spin - dle; She  
 4. The knives and forks she scours with care, From out the oaken cupboard rare Takes  
 5. From carven shelf all brown and old She lifts sev'n ti - ny cups of gold, Sets

stirs the soup, she fries the fish, And sets in its place each  
 sev - en spoons, and morn and night She rubs their sil - ver  
 neat - ly round the ta - ble there For ev - 'ry dwarf his

*f* *dim.* *p* *rall.*

dain - ty dish, And sets in its place each dain - ty dish.  
 gleam - ing bright, She rubs their sil - ver gleam - ing bright.  
 lit - tle chair, For ev - 'ry dwarf his lit - tle chair.



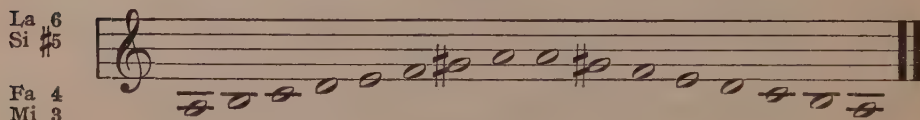
# The Minor Scale.

There are two forms of the Minor Scale, viz.: the *Harmonic* and the *Melodic*. Each of these may be said to begin with *six* or *la* of the Major Scale.

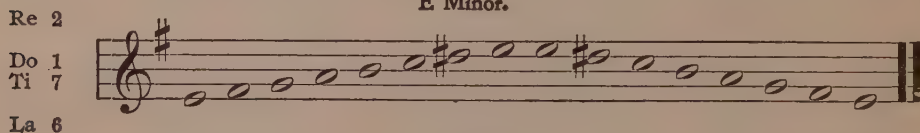
The tones of the Harmonic Minor Scale are identical with the tones of the Major Scale, excepting that  $\sharp 5$  of the major is taken for the seventh tone of the minor.

## The Harmonic Minor Scale.

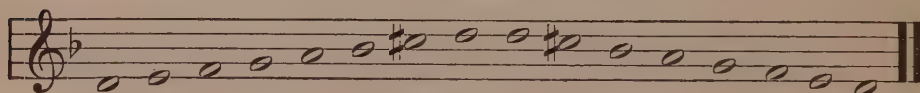
### A Minor.



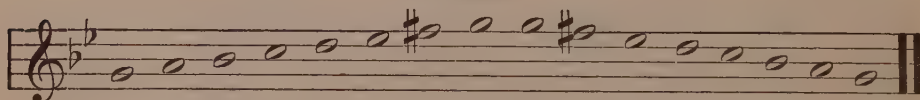
### E Minor.



### D Minor.



### G Minor.



The melodic form of the Minor Scale is used principally in singing. The tones of this scale are the same as those used in the major, except that in ascending,  $\sharp 4$  and  $\sharp 5$  are used instead of 4 and 5. This makes *mi, fi, si, la* the same succession of tones as *sol, la, ti, do*.

## Melodic Minor Scale, Ascending.

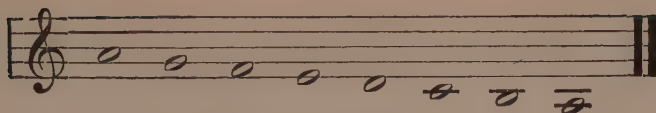
La 6	La 6	
Si $\sharp 5$	Sol 5	
Fi $\sharp 4$	Fa 4	
Mi 3	Mi 3	
Re 2	Re 2	
Do 1	Do 1	
Ti 7	Ti 7	
La 6	La 6	

Ascending.

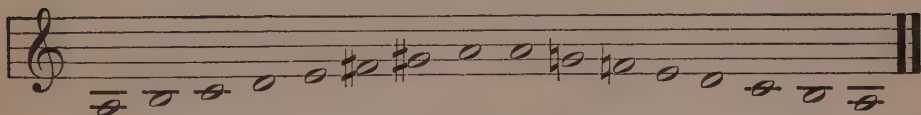
Descending.

La, mi, sol, la, ti, do.

mi, mi, fi, si, la.

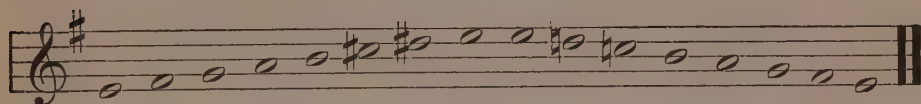


Key of A Minor.



On account of the close relation existing between every major scale and the minor scale built thus on its sixth degree, such minor scales are known as the *Relative Minor*, and have the same signature as the major scale to which they are thus related.

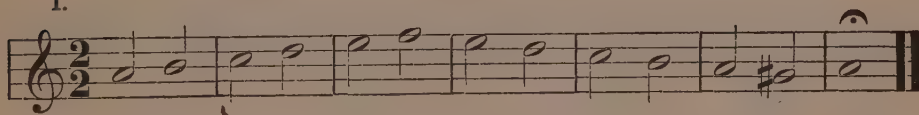
Key of E Minor.



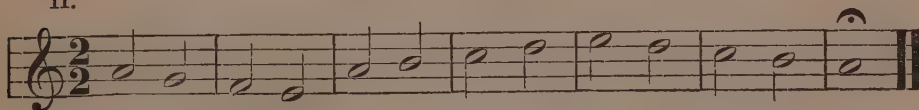
The two forms of the Minor Scale should be memorized and sung in different keys.

Studies.

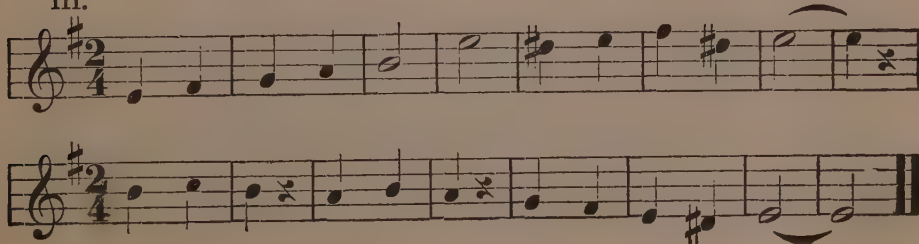
I.



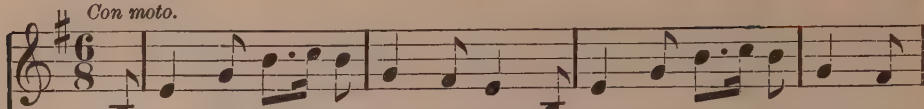
II.



III.

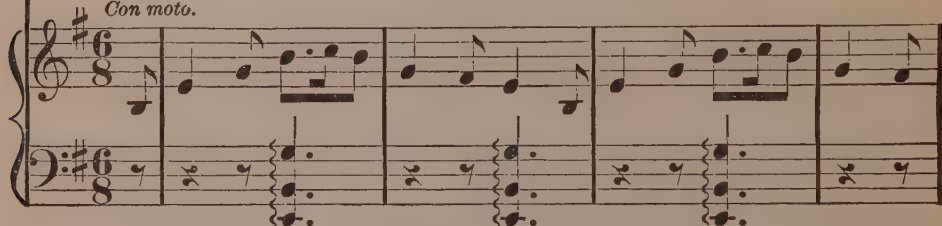


*Con moto.*

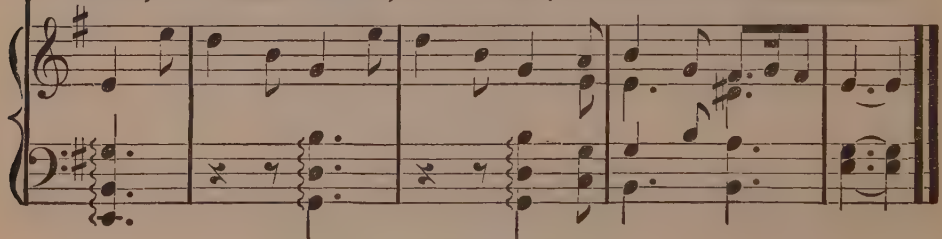


1. I saw them plunging thro' the foam, I saw them pa - cing up the
2. In fear they leapt up-on the land, In fear they fled be - fore the
3. To-day they plung'd right thro' the foam, To-day they pranc'd right up the

*Con moto.*

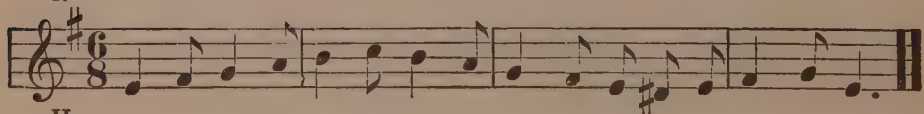


- shore, A thousand hors-es, row on row, And then a thousand more.  
wind, And, prancing, plunging, on they raced—The huntsman raced be - hind.  
shore, A thousand hors-es, row on row, And then a thousand more.

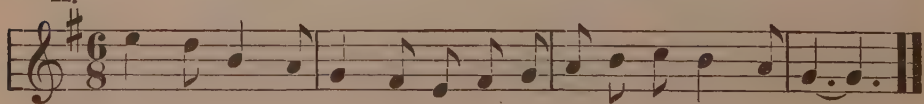


### Suggestive Studies.

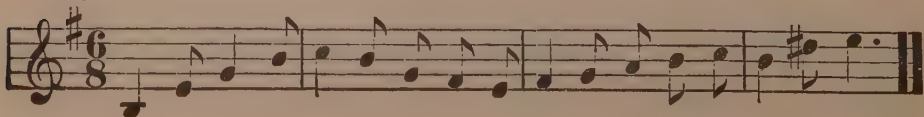
I.



II.



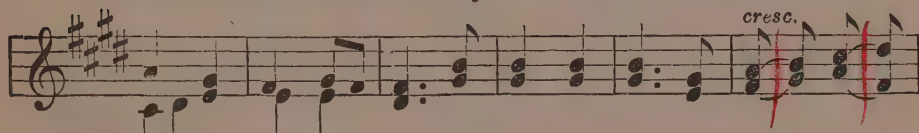
III.



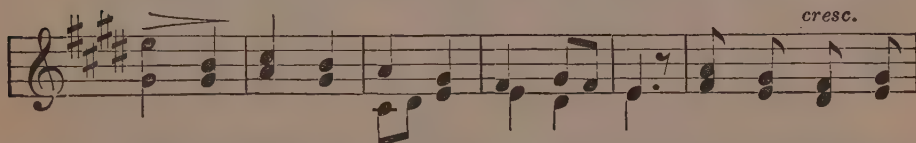
Old time song



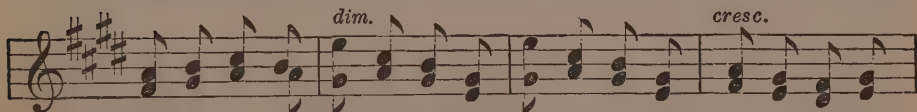
- p*  
1. The ves - per bells were soft-ly, soft-ly ring - ing O'er the  
2. And bright-est moon-beams tipt the moun-tain, While the



sil-ver'd stil - ly lake; The night-in - gale was sweetly, sweetly  
glow-worm crept a - long With lit - tle light near yon cool



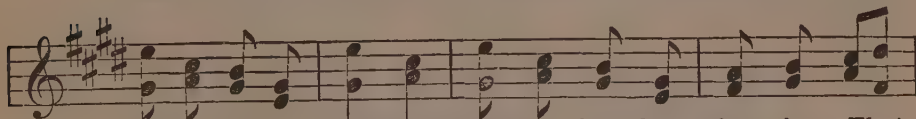
sing - ing Thro' the wood and tan - gled brake. Oh! 'twas sweet to  
foun-tain, As she car-oll'd forth her song. Oh! 'twas sweet to



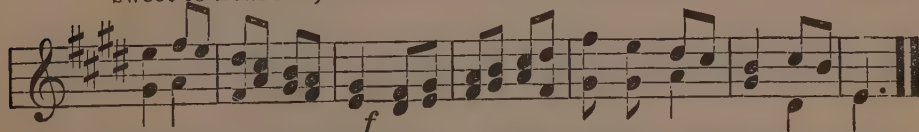
hear her singing While the vesper bells were ringing, Oh! 'twas sweet to  
hear her singing While the vesper bells were ringing, Oh! 'twas sweet to



hear her sing - ing While the vesper bells were ringing, Oh! 'twas  
hear her sing - ing While the vesper bells were ringing, Oh! 'twas

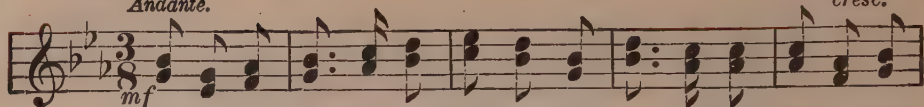


sweet to hear her, Oh! 'twas sweet to hear her sing - ing That  
sweet to hear her, Oh! 'twas sweet to hear her sing - ing That

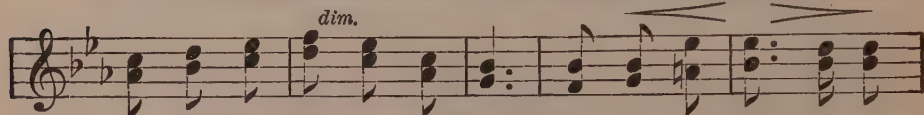


ser - aph, ser-aph song, To hear her singing that sweet, sweet song.  
ser - aph, ser-aph song, To hear her singing that sweet, sweet song.

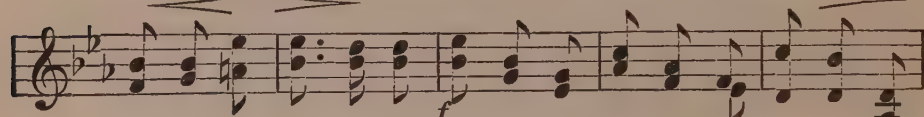
Andante.



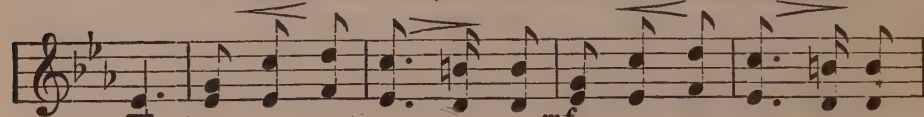
1. Bird of the wil-der-ness, Blithesome and cumberless, Sweet be thy  
2. O'er fell and fountain sheen, O'er moor and mountain green, O'er the red



mat - in o'er moorland and lea! Em-blem of hap - pi-ness,  
streamer that her - alds the day, O - ver the cloud - let dim,



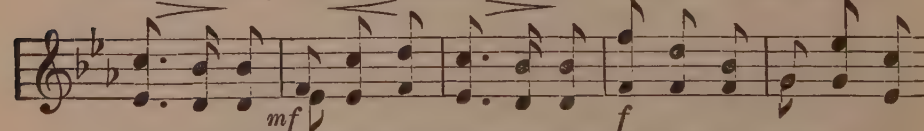
Blest is thy dwelling place. Oh! to a - bide in the des - ert with  
O - ver the rain - bow's rim, Mu - si - cal cher - ub, soar, sing - ing, a -



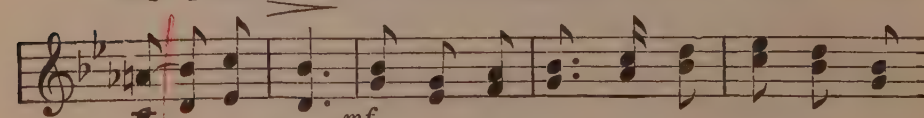
thee. Wild is thy lay and loud Far in the down - y cloud,  
way. Then, when the gloaming comes Low in the heath - er blooms,



Love gives it en - er - gy, love gave it birth. Where, on thy  
Sweet will thy wel - come and bed of love be. Em-blem of

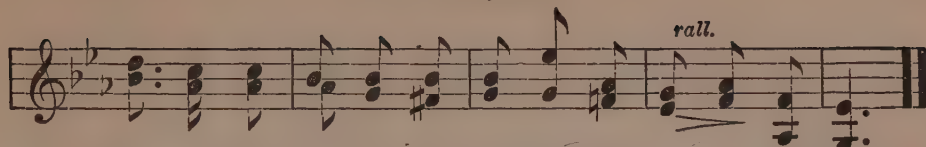


dew - y wing, Where art thou jour - ney - ing? Thy lay in heav - en, thy  
hap - pi - ness, Blest is thy dwell - ing - place. Oh! to a - bide in the



love on earth. } Bird of the wil - der - ness, Blithesome and  
des - ert with thee. }





cum - ber-less, Oh! to a - bide in the des - ert with thee.

*Slipsho  
song*

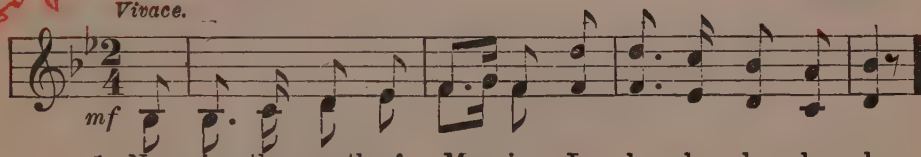
1277

Now is the Month of Maying.

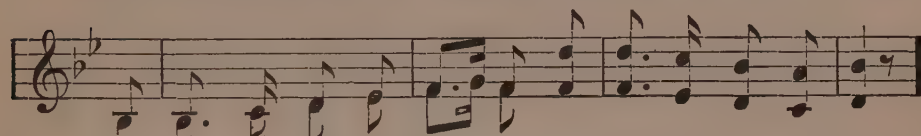
*Rather pretty*

German.

*Vivace.*



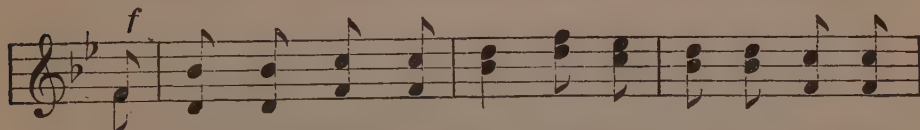
1. Now is the month of May-ing, La, la, la, la, la, la;
2. The spring, clad all in gladness, La, la, la, la, la, la;
3. Fie! then, why sit ye mus-ing, La, la, la, la, la, la;



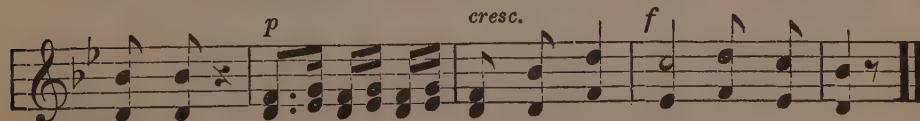
When mer - ry lads are play-ing, La, la, la, la, la, la;  
Doth laugh at win - ter's sad-ness; La, la, la, la, la, la;  
Youth's sweet de-lights re - fus - ing, La, la, la, la, la, la;



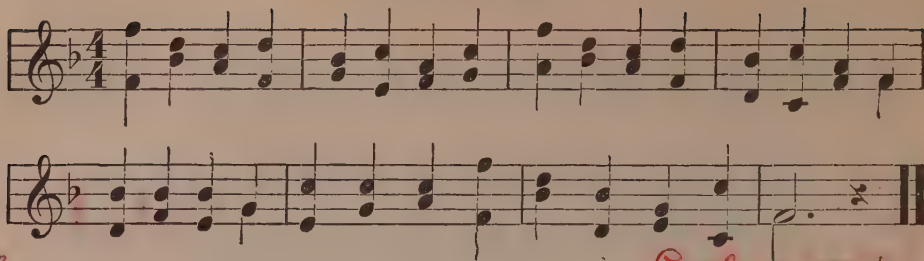
And lass - es, too, are danc-ing, And steeds are gai-ly pranc-ing;  
The mer - ry brooklet sounding, And ver-dure all a - bound-ing;  
Be mer - ry in the time of spring, And let us gai-ly dance and sing;



Now is the month of May - ing, Now is the month of



May-ing. La, la, la, la, la, la, la, la, la, la.



Sir Walter Scott.

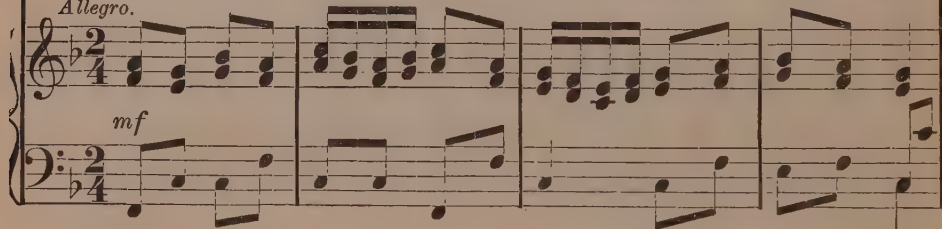
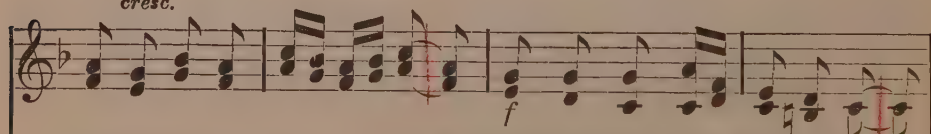
*Allegro. mf*

## 1272 A Hunting Song.

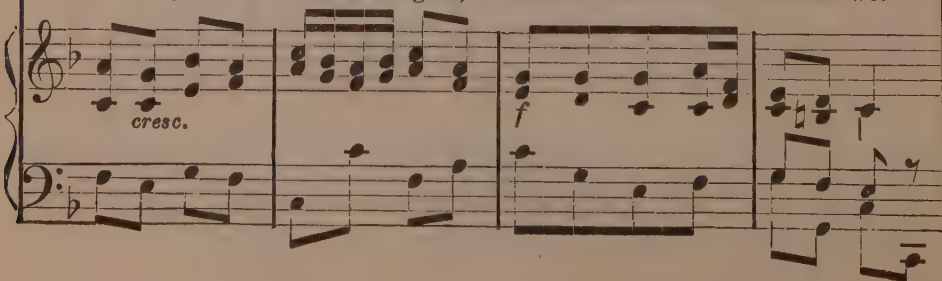
C. T. Bretzner.

*Little content:*

1. Waken, lords and la - dies gay, On the mountain dawns the day,
2. Waken, lords and la - dies gay, The mist has left the mountain gray,
3. Louder, louder chant the lay, "Wa - ken, lords and la - dies gay,"

*Allegro.**cresc.*

All the jol - ly chase is here With hawk and horse and hunting spear;  
 Spring-lets in the dawn are steaming, Diamonds on the brake are gleaming,  
 Tell them, youth and mirth and glee, Run a course as well as we.



# A Hunting Song.

113

*mf* *cresc.*

Hounds are in the cou-ples yelling, Hawks are whistling, horns are knolling,  
 For-est-ers have bu - sy been To track the buck in thicket green.  
 Time, stern huntsman, who can balk, Staunch as hound, and fleet as hawk?

*f* *dim.* *f*

Mer-ri-ly min-gle, min-gle they. Wa-ken, lords and la-diesgay.  
 Now we come to chant our lay, "Wa-ken, lords and la-diesgay."  
 Think of this, and rise with day, Gen-tle lords and la-diesgay.

## Studies.

I.

II.

*114 Song*

*Musical Score, Second Book*  
 114 Mountain Song.

*This kind of a Song has been too much in vogue in London.*

Translated from the German, by H. G.  
*mf Andante.*

Folksong.

1. Up on the moun - tain high Where the white clouds float by,  
 2. Sun - shine is bright - er there, Sweet - er the cool clear air,  
 3. Up on the moun - tain high Wan - der - ing joy - ful - ly,

Where the sun laughs in glee, There would I be.  
 Fresh - er the breez - es blow O - ver the snow.  
 Seek - ing the paths I love, High, high a - bove.

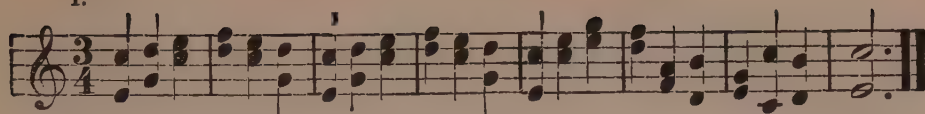
La la la, la la la, la la la la la la la la,

la la la, la la la, la la la la.

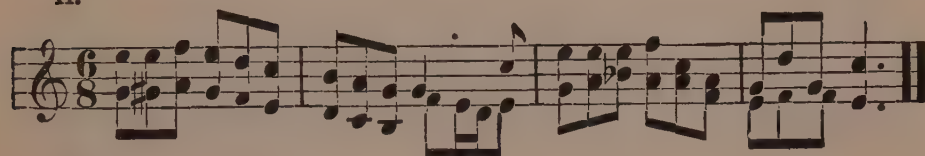
A Song of the Hills.

Old German.

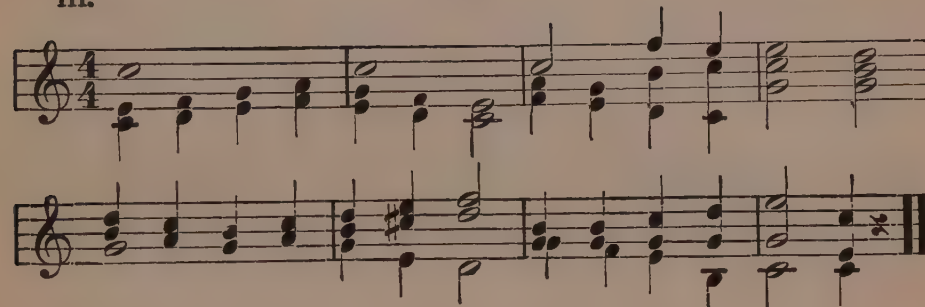
I.



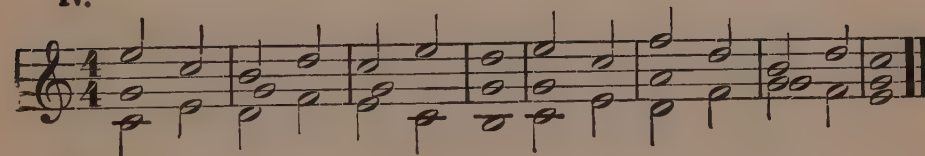
II.



III.



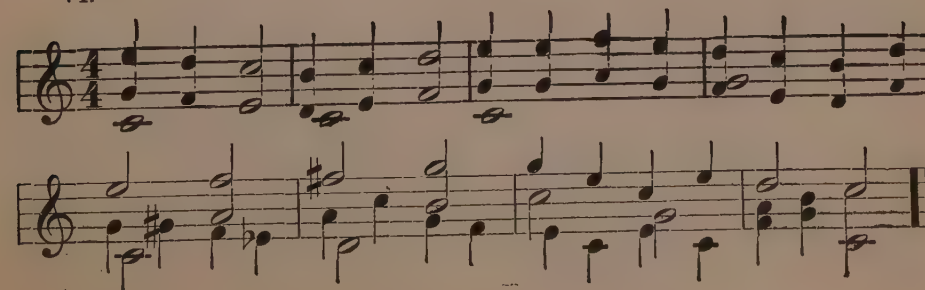
IV.



V.



VI.

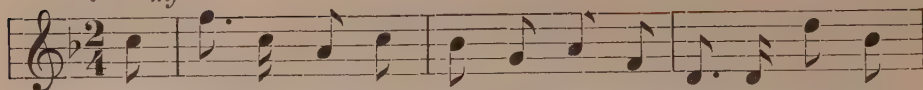




Tennyson.

Allegro. *mf*

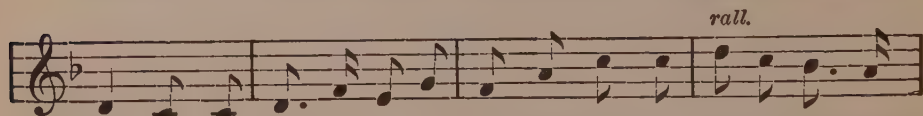
G. Tyson-Wolff.



1. I come from haunts of coot and hern, I make a sud-den
2. With many a curve my banks I fret By many a field and
3. I slip, I slide, I gloom, I glance A-mong my skimming



sal-ly, And spar-kle out a-mong the fern, To bicker down a  
fal-low, And many a fair-y fore-land set With wil-low-weed and  
swallows, I make the netted sun-beam dance A-against my sandy



val-ley. I chat-ter o-ver sto-ny ways, In lit-tle sharps and  
mal-low. I chat-ter, chatter, as I flow, To join the brimming  
shal-lows, And out a-gain I curve and flow, To join the brimming

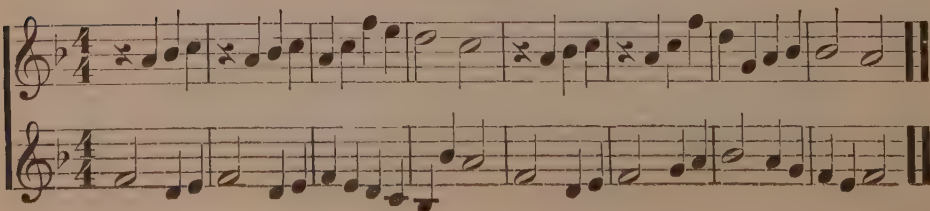


treb-les, I bub-ble in-to ed-dying bays, I bab-ble, babble  
riv-er, For men may come, and men may go, But I go on, go  
riv-er, For men may come, and men may go, But I go on, go

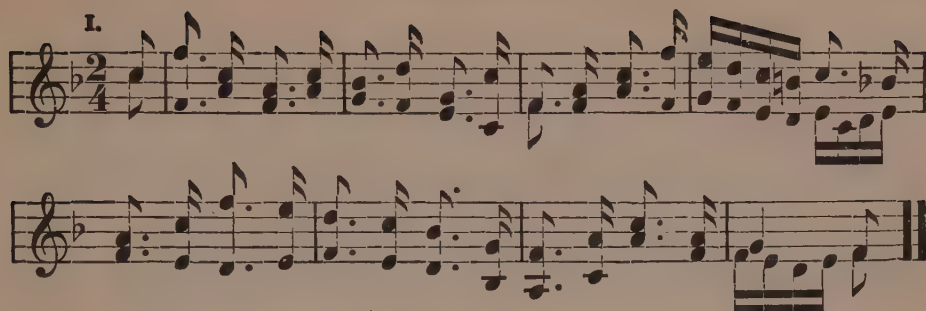


on the peb-bles, bab-ble, bab-ble on the peb-bles.  
on for-ev-er, I go on, go on for-ev-er.  
on for-ev-er, I go on, go on for-ev-er.

## A Study.



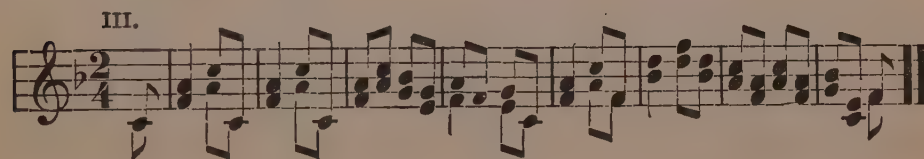
I.



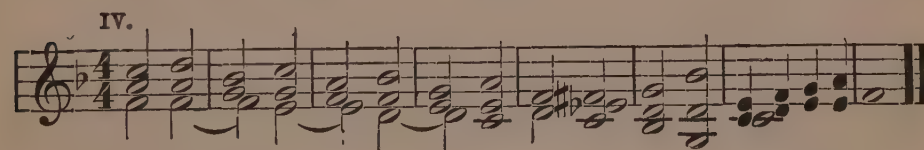
II.



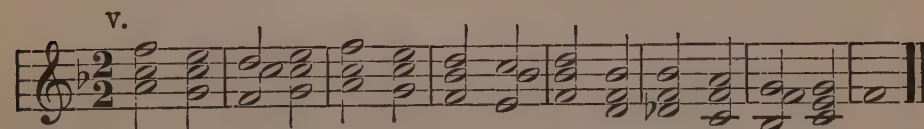
III.



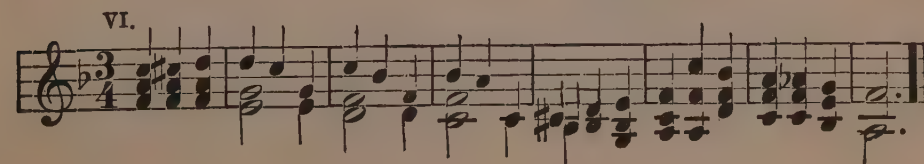
IV.



V.



VI.

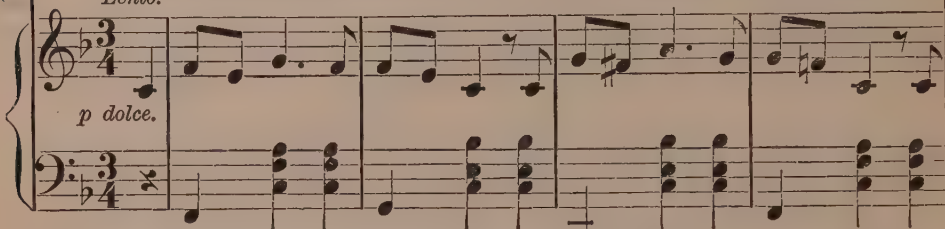


Hoffmann von Fallersleben.  
*Lento, dolce.*

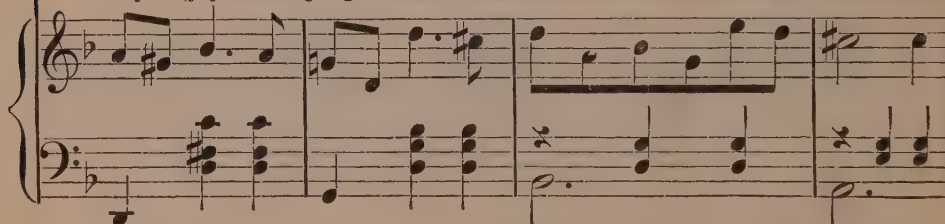
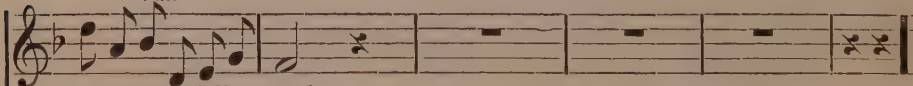
Graben-Hoffmann.



1. Oh! field and wood were passing fair; To-day, a-las! the world is bare, The  
 2. No care we know, but joy and ease; Our roof the tenting for-est trees; We  
 3. But now our homes are roofless quite, The summer yields to winter's night, And

*Lento.*

summer's gone from hill and plain, And aft-er glad-ness fol-lows pain, And  
 sang a-way the hap-py spring, The wood-land loved to hear us sing, The  
 we poor, joy-less pil-grim band Must seek a home in stran-ger land, Must

*rall.*

aft-er gladness follows pain.  
 wood-land loved to hear us sing.  
 seek a home in stranger land.



I.

[illegible]

## II.

The second system of musical notation, continuing the melody and accompaniment. The melody (top staff) continues with a series of eighth and sixteenth notes, ending with a double bar line. The accompaniment (bottom staff) continues with a similar rhythmic pattern, also ending with a double bar line.

1275 The Praise of God.

Wordsworth.


**G. Jaspersen.**

Wordsworth. *My Heart Leaves No Sigh* (1802)

1. Up to the throne of God is borne The voice of praise at ear - ly morn,  
2. Each field is then a hallowed spot, An al - tar then in each man's cot,

*mf*

*cresc.* *dim.*

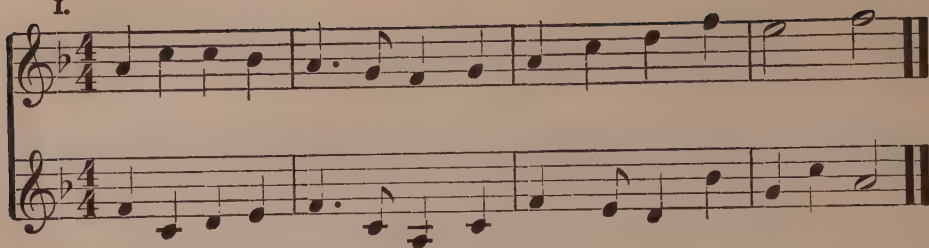


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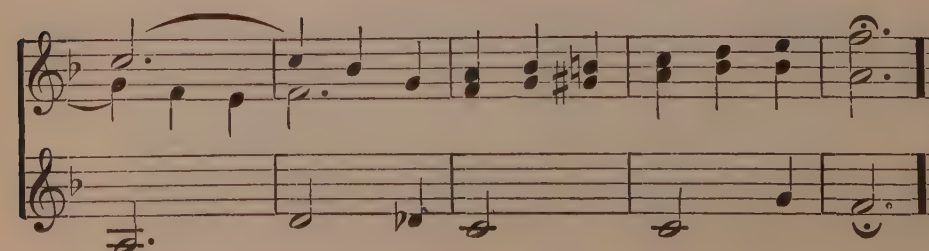
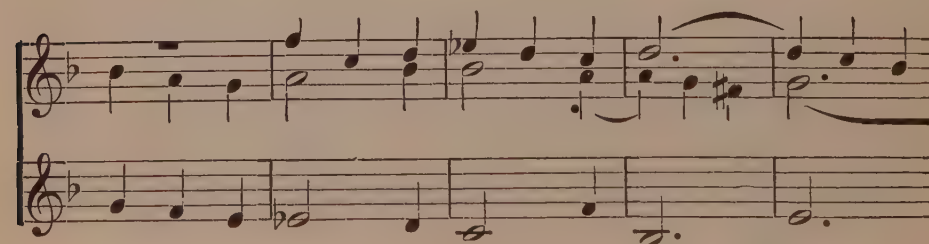
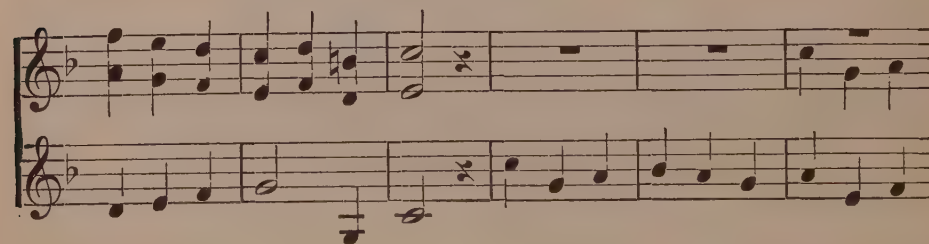
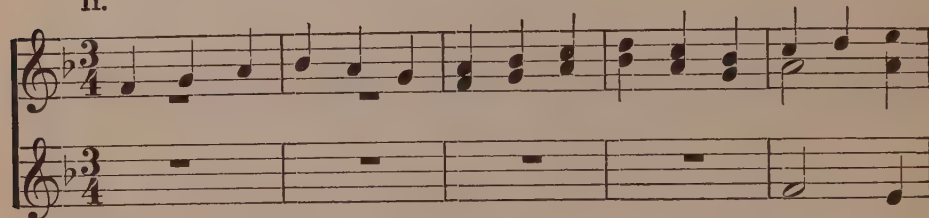
And He accepts the punctual hymn Sung as the light of day grows dim.  
A church in ev-'ry grove that spreads Its living roof a-bove our heads.

[illegible]

I.



II.





Drop  
song

1276

# Farmer and Finch.

121

Friedrich Guell.

G. Tyson-Wolff.

*Allegro.*

*mf*

1. Farm - er boy, farm - er boy,  
2. Farm - er boy, farm - er boy,  
3. Pray,.. come in.... and

*Allegro.*

*mf sempre staccato*

tick, tick, tack, Gold - en treas - ure sack on sack  
tick, tick, tack, May you ne'er good har - vest lack.  
eat your fill, Peck - ing here and there at will.

Lies up - on your thresh - ing-floor, Wheat and oats a  
Let me in, for corn and wheat I've been told are  
(Omit. Go to last ending.)

## Farmer and Finch.

good - ly store. Farm - er boy, farm - er boy, tick, tick, tack,  
won-drous sweet. Farm - er laughs, "Now, have a care,

*p*

*p*

*cresc.*

Let me fol - low in your track, Much I love you, love to see  
Flails are fall - ing ev - 'ry-where. Pray come in, but wa - ry be,

*cresc.*

*cresc.*

Flails a-threshing mer - ri - ly.  
Lest some harm should come to thee." Hunger still'd and threshing done,

*rit.*

*Last ending.*

*cresc.*

*rit.*

*cresc.*

*f*

Fly a-way at set of sun, Fly a-way at set of sun;

*f*

*sempre dim.* *poco rit.*

Farmer boy, farmer boy, Tick, tick, tack, Tick, tick, tack.

*sempre dim.* *poco rit.*

The musical score for 'Farmer and Finch' is written for voice and piano. It consists of two systems of music. The first system has a vocal line and a piano accompaniment. The vocal line starts with a forte (f) dynamic and the lyrics 'Fly a-way at set of sun, Fly a-way at set of sun;'. The piano accompaniment also starts with a forte (f) dynamic. The second system continues the vocal line with 'Farmer boy, farmer boy, Tick, tick, tack, Tick, tick, tack.' and includes dynamic markings of 'sempre dim.' and 'poco rit.'.

1277

## The Spider and the Fly.

ROUND FOR THREE VOICES.

1 *Allegretto.*

W. G. McNaught.

The first line of the musical score for 'The Spider and the Fly' is written for a single voice. It begins with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The tempo marking is '1 Allegretto.'.

*P* "Will you come in-to my par-lor?" said the spi-der to the fly,

The second line of the musical score continues the melody. It includes a measure rest at the end.

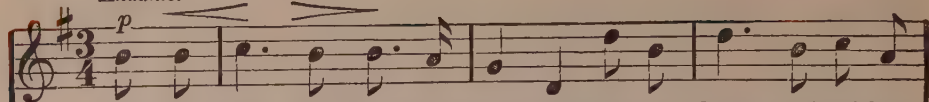
"'Tis the pret-ti-est, snuggest lit-tle par-lor that ev-er you did spy."

The third line of the musical score continues the melody. It includes a measure rest at the end.

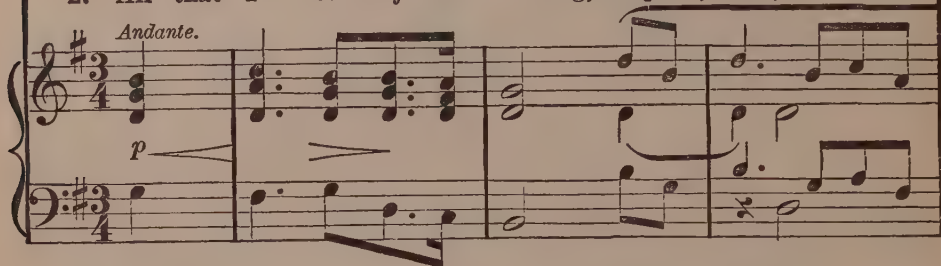
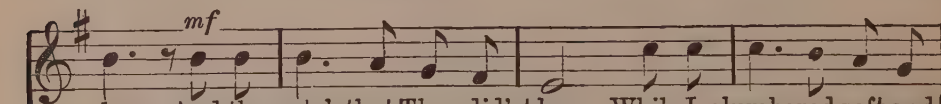
"Not to-day, thanks, Mister Long-shanks, I've oth-er fish to fry."

Translated from the German.

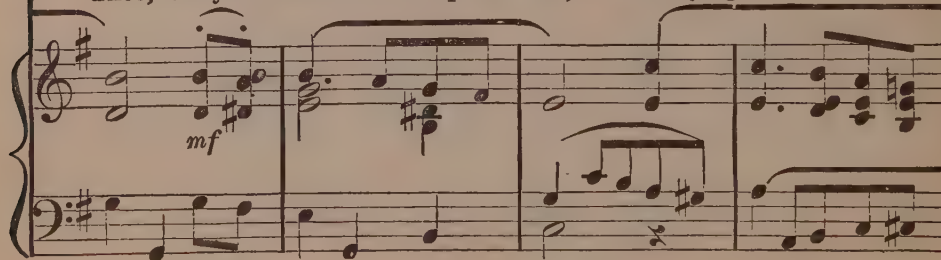
Rheinberger.

*Andante.**p*

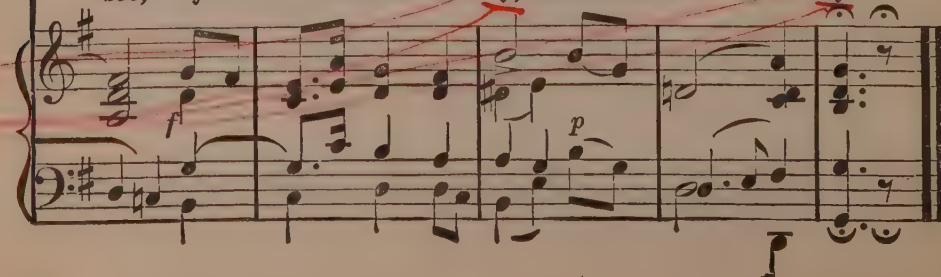
1. Fath - er dear, I fain would thank Thee For my long, refreshing  
 2. All that I to - day am do - ing, Help me, Lord, to do for

*Andante.**p**mf*

sleep, And the watch that Thou did'st keep, While I slumbered soft and  
 Thee, May I kind and help - ful be, On - ly good in oth - ers

*mf**f**p*

deep, O'er Thy child so lov - ing - ly, So lov - ing - ly.  
 see, Try to serve Thee faithful - ly, Serve Thee faith - ful - ly.

*f**p*

I.

Study I, measures 1-8. The music is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is primarily in the right hand, with some accompaniment in the left hand. The piece ends with a double bar line at measure 8.

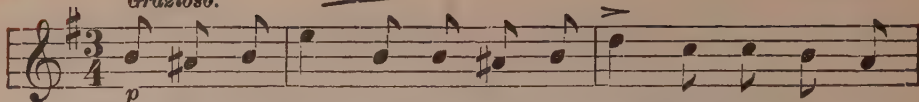
II.

Study II, measures 1-8. The music is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is primarily in the right hand, with some accompaniment in the left hand. The piece ends with a double bar line at measure 8.

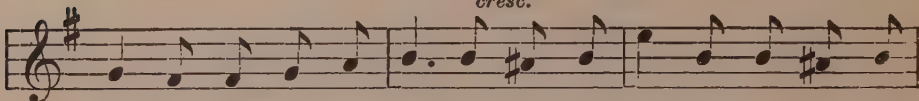
III.

Study III, measures 1-8. The music is in G major (one sharp) and 3/4 time. It consists of two staves. The first staff contains measures 1-4, and the second staff contains measures 5-8. The melody is primarily in the right hand, with some accompaniment in the left hand. The piece ends with a double bar line at measure 8.



*Grazioso.*

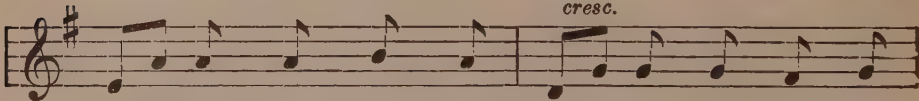
1. Sweet flow-ers bloom-ing, the air per-fum - ing, Grow in my  
 2. In sun - ny weath - er here play to - geth - er Two lit - tle

*cresc.*

gar-den, all bright and gay; From lil - y slen - der and vio - let  
 cou-sins, so good and dear. They pluck the flow-ers, and gar - den

*dim.*

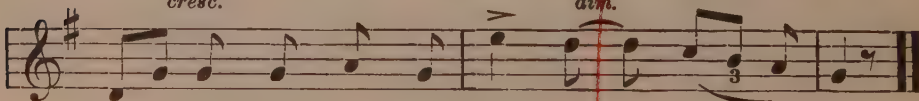
ten - der Sweet in-cense ris - es the live-long day. There crimson  
 bow-ers Grow green - er, glad - der when they are near. The tree gives

*cresc.*

ros - es, the fra - grant po - sies, And dai - sies  
 cher - ries, the bush yields ber - ries, The gar - den

*dim.*

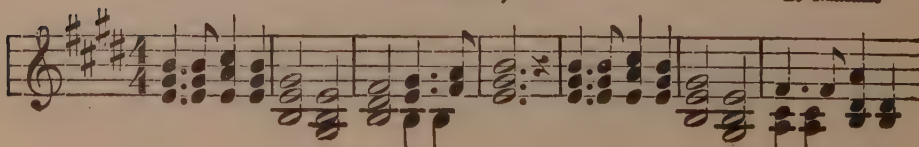
white, the place a - dorn; Here pur - ple pan - sies that brings sweet  
 bed calls stay, oh! stay; While rob - in dar - ing, his red vest

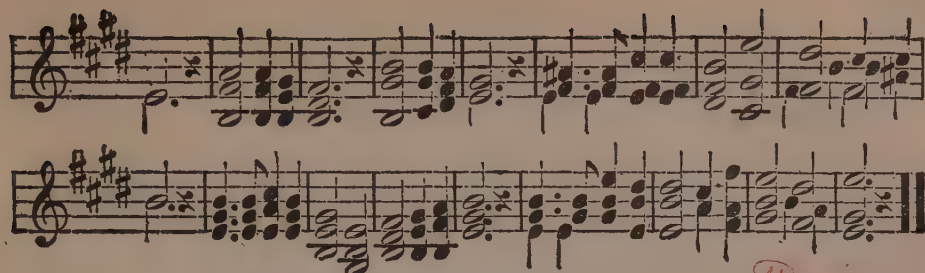
*cresc.**dim.*

fan - cies, And rue, and tan - sy, fresh each morn  
 wear - ing, The ripe fruit shar - ing, in song doth pay.

A Study.

C. Malan.

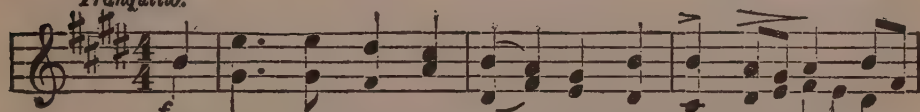




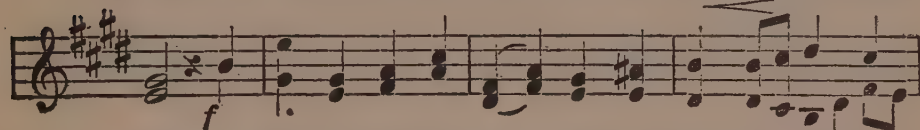
Th. Souchay  
Tranquillo.

# In the Forest.

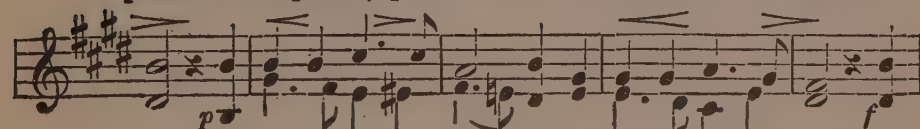
H. M. Schietterer.



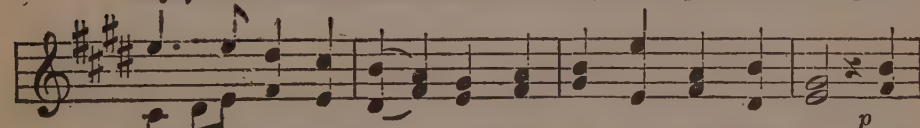
1. The for - est tem - ple ho - ly, That tem - ple I love  
2. With - in that tem - ple ho - ly Un - ceas - ing pray'r and



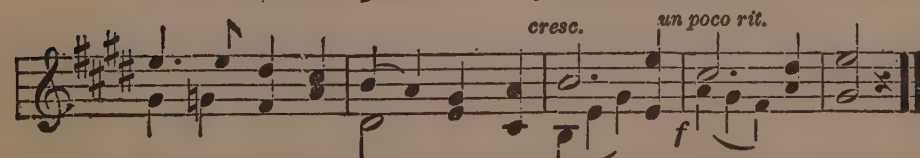
best. I feel that God is near me When here I sit at  
praise Float upward, upward ev - er Thro' all the sum - mer



rest. While fragrant incense ris - es And floats aloft like pray'r The  
days, And Nature's solemn sermons They follow praise and song. Ah!



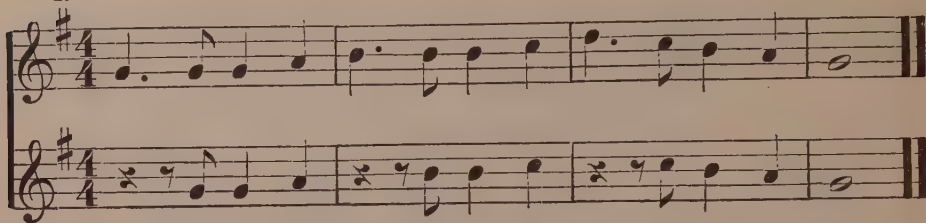
chor - is - ters' sweet sing - ing Fills all the perfumed air, The  
Na - ture! blessed preach - er! Thy sermon's ne'er too long, Ah!



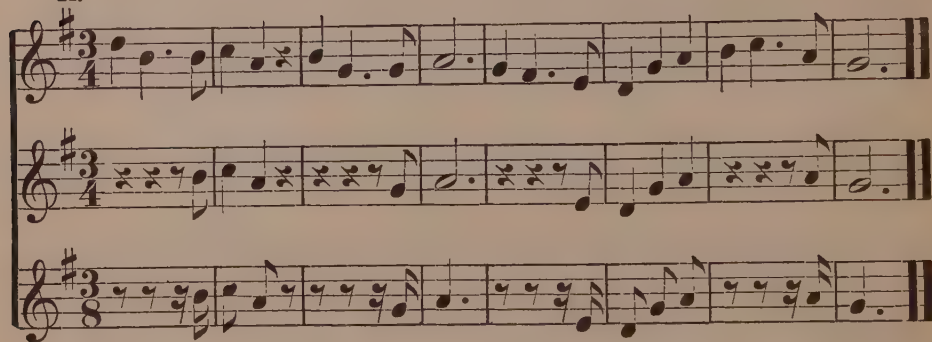
chor - is - ters' sweet sing - ing Fills all the per - fumed air.  
Na - ture! bless - ed preach - er! Thy ser - mon's ne'er too long.

NOTE TO TEACHER.—These exercises may be written on the blackboard for illustrations in any key. The lines of each exercise should be practiced first together and then the lines containing the after beats should be sung separately.

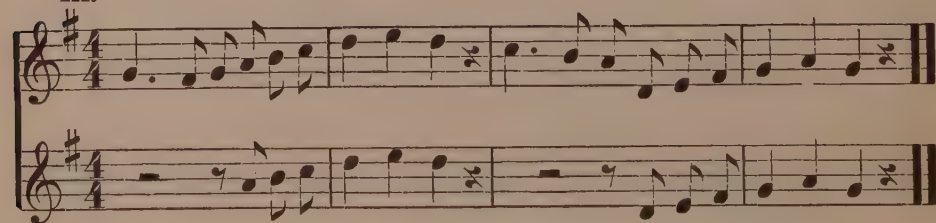
## I.



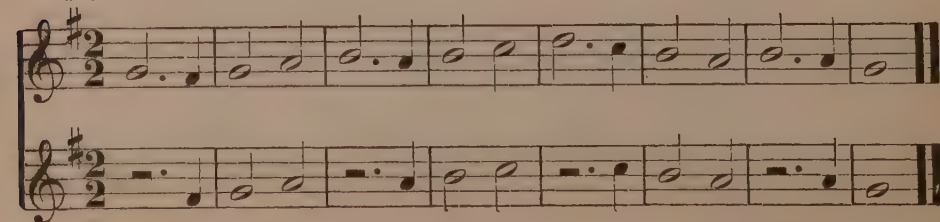
## II.



## III.



## IV.



## The After Beat note illustrated.

J. F. Lorraine.

*p* *f*

*p* *f*

*p*

*cresc.* *ff*

1281

## Now We Are Met.

ROUND.

S. Webbe.

1 *Andante.*

*mf*

2 Now we are met, let mirth a - bound, Now we are met, let mirth abound.

3 And let the catch, And let the catch, And let the catch and glee go round.

And glee go round, and glee go round, let the catch and glee go round.

Rebecca B. Foresman.

L. Gruenberger.

*Andante.*

*mf*  
 1. Behold the dust-y mil - ler,  
 2. "The world may call us dust - y,  
 3. "Perhaps we make a clat - ter,

He is a jol-ly fel - low; Through-  
 Ha, ha, we're never rust - y. Turn  
 But Oh! what does it mat - ter? If

*Andante.**mf*

out the livelong day he sings, His voice above the mill-wheel rings, "There's  
 round, my wheel, turn round and round Un - til the corn and wheat are ground; No  
 you and I were always still The farmers could not find the mill; We

noth - ing worth the mind - ing, Good wheel, when you are grinding.  
 mat - ter what the weath - er, Good wheel, we work to - geth - er.  
 are not worth the find - ing, Good wheel, unless we're grinding."



I.

Study I consists of eight measures. The first measure has a whole rest in the right hand and a half note G4 in the left hand. The second measure has a half note A4 in the right hand and a half note G4 in the left hand. The third measure has a half note B4 in the right hand and a half note F#4 in the left hand. The fourth measure has a half note C5 in the right hand and a half note E4 in the left hand. The fifth measure has a half note D5 in the right hand and a half note D4 in the left hand. The sixth measure has a half note C5 in the right hand and a half note C4 in the left hand. The seventh measure has a half note B4 in the right hand and a half note B3 in the left hand. The eighth measure has a half note A4 in the right hand and a half note A3 in the left hand.

II.

Study II consists of eight measures. The first measure has a half note G4 in the right hand and a half note G4 in the left hand. The second measure has a half note A4 in the right hand and a half note A4 in the left hand. The third measure has a half note B4 in the right hand and a half note B4 in the left hand. The fourth measure has a half note C5 in the right hand and a half note C5 in the left hand. The fifth measure has a half note D5 in the right hand and a half note D5 in the left hand. The sixth measure has a half note E5 in the right hand and a half note E5 in the left hand. The seventh measure has a half note F#5 in the right hand and a half note F#5 in the left hand. The eighth measure has a half note G5 in the right hand and a half note G5 in the left hand.

III.

Study III consists of eight measures. The first measure has a half note G4 in the right hand and a half note G4 in the left hand. The second measure has a half note A4 in the right hand and a half note A4 in the left hand. The third measure has a half note B4 in the right hand and a half note B4 in the left hand. The fourth measure has a half note C5 in the right hand and a half note C5 in the left hand. The fifth measure has a half note D5 in the right hand and a half note D5 in the left hand. The sixth measure has a half note E5 in the right hand and a half note E5 in the left hand. The seventh measure has a half note F#5 in the right hand and a half note F#5 in the left hand. The eighth measure has a half note G5 in the right hand and a half note G5 in the left hand.

Payne.

Moderato.  
dolce

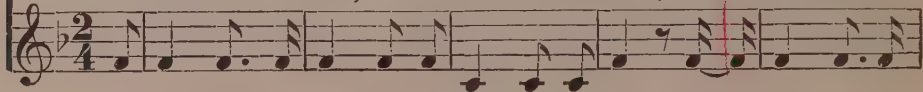
cresc.

dim.

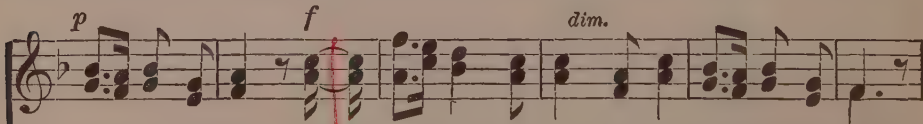
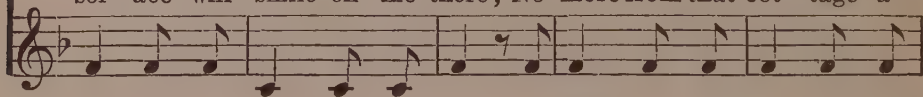
cresc.



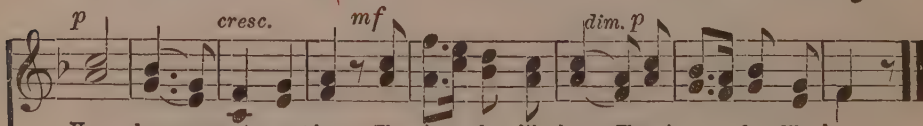
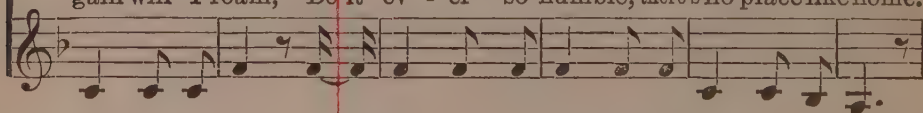
1. 'Mid pleasures and pal - a - ces tho' we may roam, Be it ev - er so  
 2. An ex - ile from home, splendor dazzles in vain; Oh! give me my  
 3. How sweet 'tis to sit 'neath a fond father's smile, And the cares of a  
 4. To thee I'll re - turn, o - ver bur - den'd with care; The heart's dearest



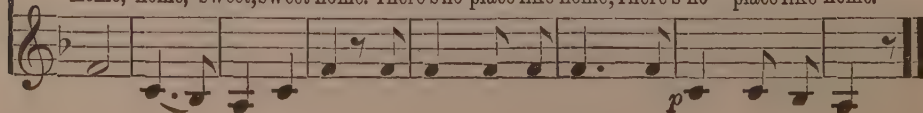
hum - ble, there's no place like home. A charm from the skies seems to  
 low - ly thatch'd cot - tage a - gain; The birds sing - ing gai - ly, that  
 moth - er to soothe and be - guile! Let oth - ers de - light 'mid new  
 sol - ace will smile on me there; No more from that cot - tage a -

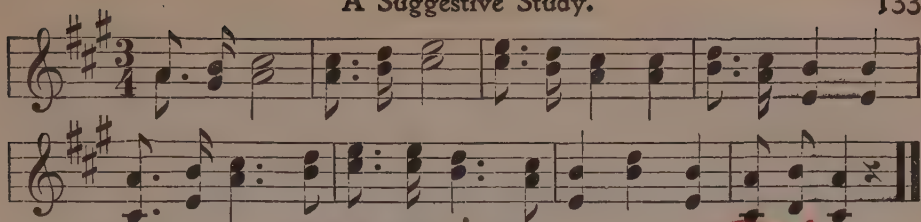


hal - low us there, Which, seek thro' the world, is not met with elsewhere.  
 come at my call, Give me them with the peace of mind dearer than all.  
 pleasures to roam, But give me, oh! give me the pleasures of home.  
 gain will I roam, — Be it ev - er so humble, there's no place like home.



Home, home, sweet, sweet home. There's no place like home, There's no place like home.





A. Heinrich.

Andante.

1284 May Time.

più mosso

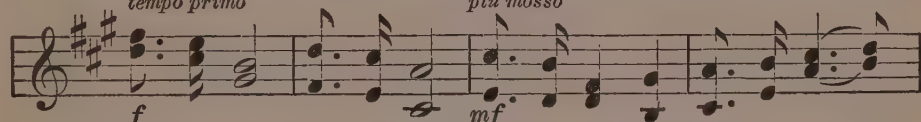
Polish.



1. { When the spring with magic finger Taps at earth's dark por-tal dreary, }  
 Then, releas'd, the prison'd voices Sing their songs so sweet and cheery. }  
 2. { Bird-lings car - ol sweetest music, Springtime's joy to us they're bringing, }  
 And my heart obeys the summons In the wondrous song they're sing-ing. }  
 3. { Sil-v'ry rain falls softly round us, Earth drinks deeply in her gladness, }  
 And my soul, its life re-new-ing, Quite forgets the winter's sadness. }

tempo primo

più mosso



Love-ly May, joy-ous May, Win-ter drear has pass'd a - way!

tempo primo

più mosso

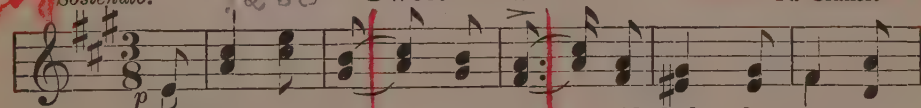


Love-ly May, joy-ous May, Win-ter drear has pass'd a - way!

Sostenuto.

1285 Sweet Flowers.

R. Graner.



1. Sweetflow-ers bloom in the shel-ter'd glade, On sun-ny  
 2. The an-gels paint-ed their pet - als fair, For heav'n's own  
 3. Of them a nose-gay to moth-er I'll bring, They'll fill her  
 4. Be glad, grow strong, sweet moth - er mine, For flow'rs will

p rall.



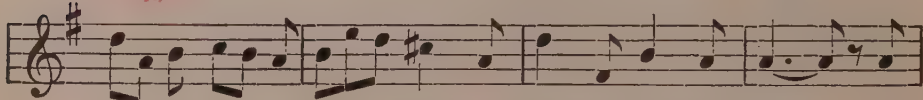
heights'neath the oak-tree's shade, On sun-ny heights'neath the oak-tree's shade.  
 col - or is gleaming there, For heav'n's own color is gleaming there.  
 room with the breath of spring, They'll fill her room with the breath of spring.  
 heal you and bright sunshine, For flow'rs will heal you and bright sunshine.

By permission of Harper and Brothers.

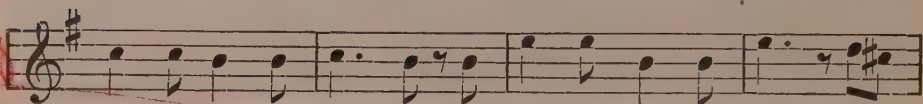
W. W. Gilchrist.

*Allegretto.*

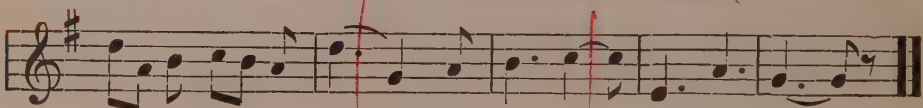
1. The sur-ly north wind's blowing His trumpet loud and shrill, And  
 2. For then he'll be the south wind, And he will wan-der back With



pil-ing high his snow-drifts A-long the na-ked hill. He's  
 ro-ses round his fore-head And ro-ses in his pack. He'll

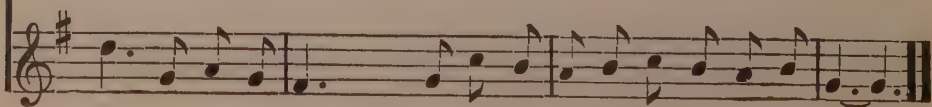
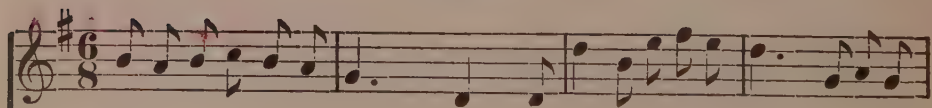


fly-ing mad-ly south-ward And soon his an-gry note Will  
 wave his flow-er trum-pet, And, north bound, scatter free His



soft-en, and he'll doff His i-ci-cle broidered coat.  
 pack of dew-y flow-ers On moun-tain-side and lea.

## A Canon.



Stroph  
Song

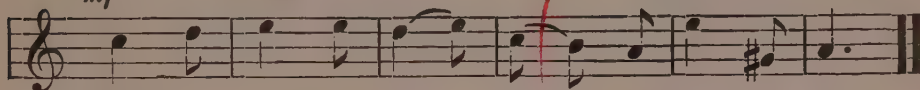
Tr. by Helen Goodrich.  
*p Andante. cresc.*

Russian Folksong.



1. Once there lived a gnome Un - der - neath the hill;
2. All a - lone he dwelt, Work - ing day and night;
3. Shields and hel - mets, too, All of gold - en ore,
4. But his heart was sad, Sad as it could be;

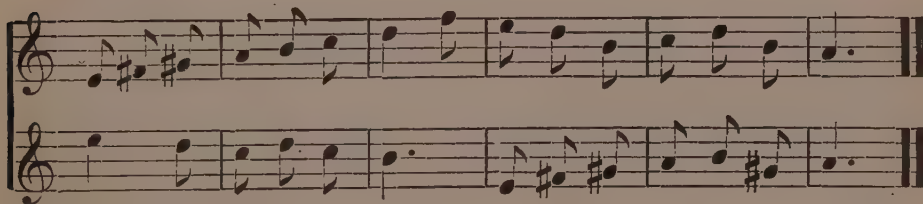
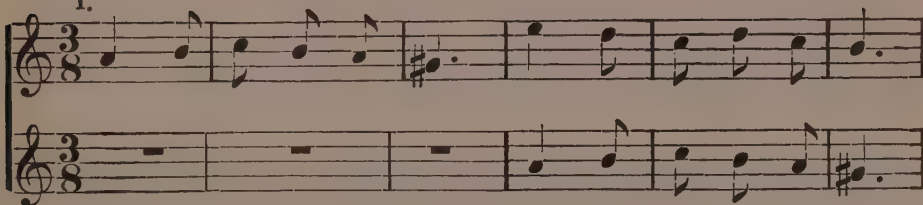
*mf cresc. dim.*



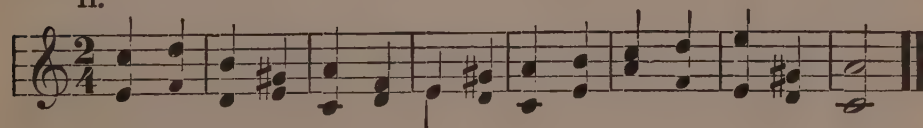
Piles of gold had he, Yet he had ne'er his fill.  
Gold - en chains made he, Rings, and brace - lets bright.  
Crowns of won-drous make Add - ed to his store.  
All the day he sighed, And all, all night wept he.

### Studies.

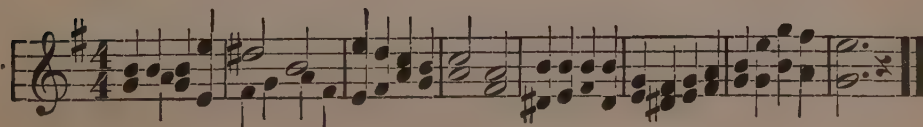
I.



II.

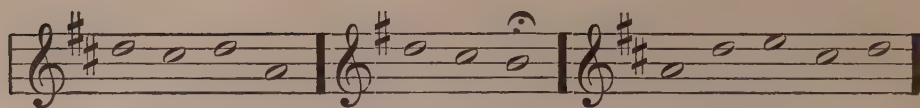


III.





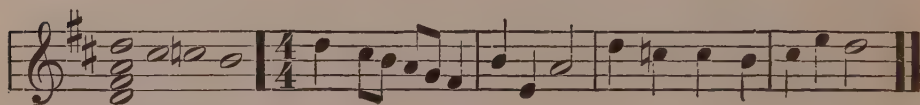
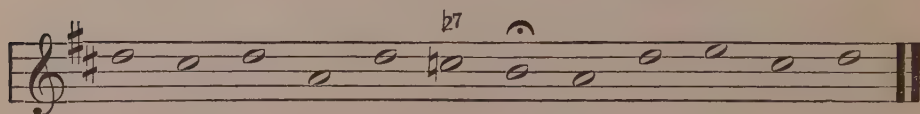
## Flat Seven Shown by a Natural.



Do,

sol,

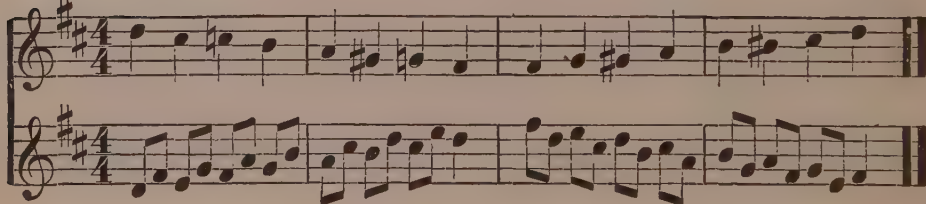
sol.



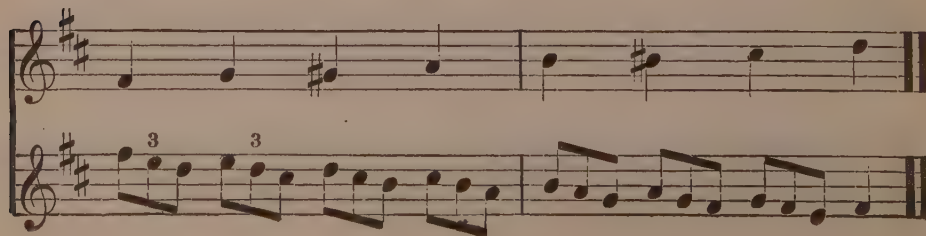
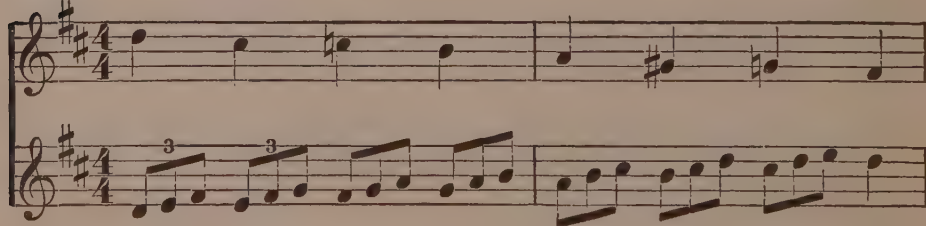
ti, te, la,

To be thoroughly mastered.

I.



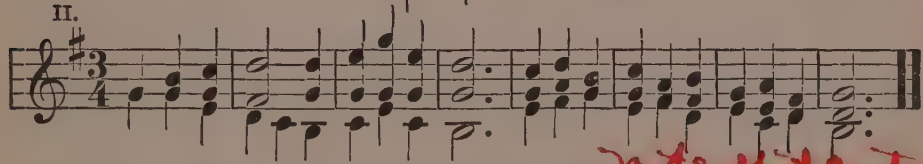
II.



I.



II.

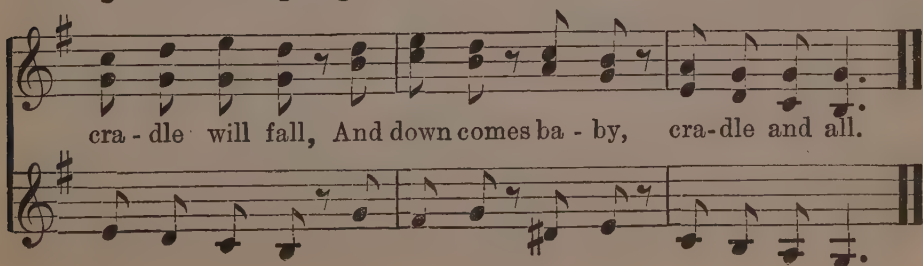
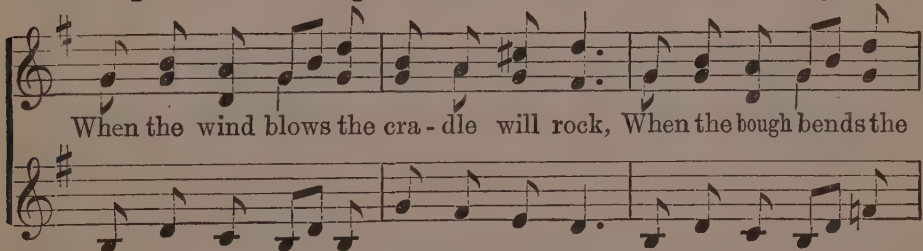
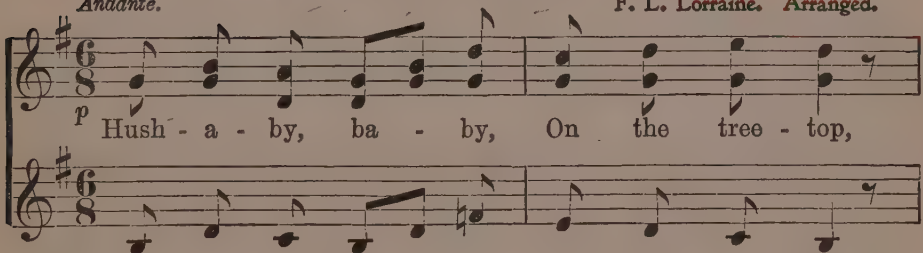


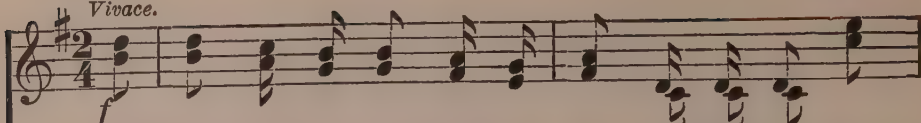
1288

Hush-a-by, Baby.

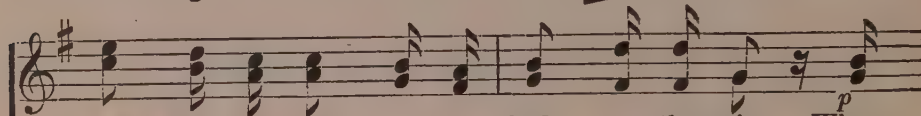
*Not sufficient content.**Andante.*

F. L. Lorraine. Arranged.

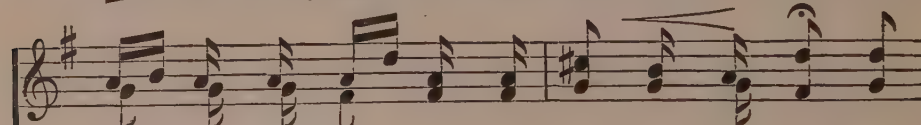
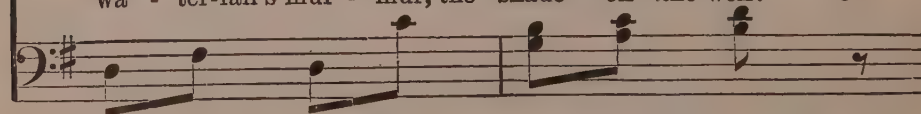


*Vivace.*

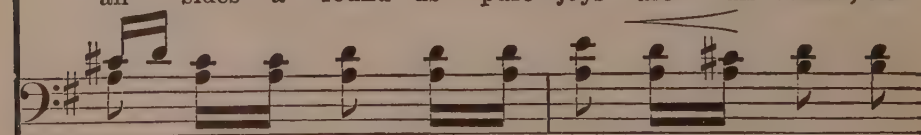
1. How beau-teous, how love - ly, is ev - 'ry-thing here! The  
 2. How glow the bright meadows with young ver-dure new! How  
 3. How beau-teous, how love - ly, do all things ap-pear! The

*mf*

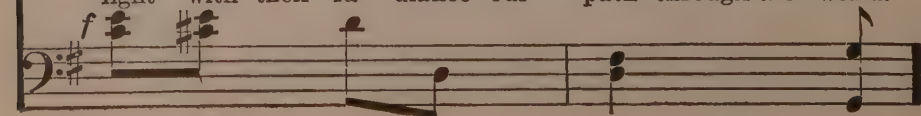
sun on the hill - side, the shade on the weir: Where  
 fresh bloom the flow - 'rets be - span - gled with dew! The  
 wa - ter-fall's mur - mur, the shade on the weir. On



through the bright crys - tal the fish - es are seen, Where  
 ber - ry al - read - y is blush - ing in red; The  
 all sides a - round us pure joys are un - furled, To

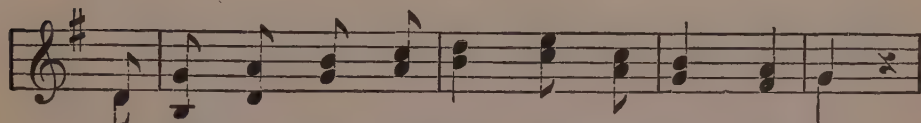


wave o'er the wa - ters the al - der - trees green.  
 wheat - ear is smil - ing with prom - ise of bread.  
 light with their ra - diance our path through the world.





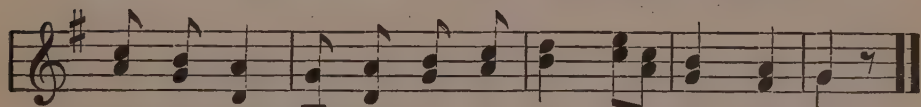
1. In deeps of gloom - y for - est he stands a - lone,
2. Up - on one leg he perch - es 'neath loft - y trees;



A man - i - kin with man - tle of crim - son on;  
He wears a cap of black, nod - ding in the breeze.



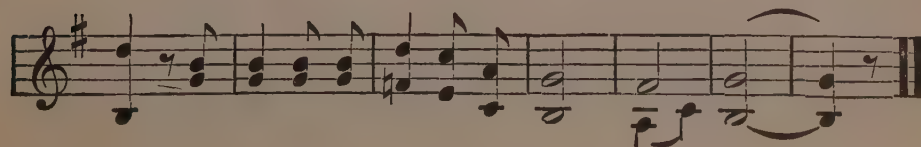
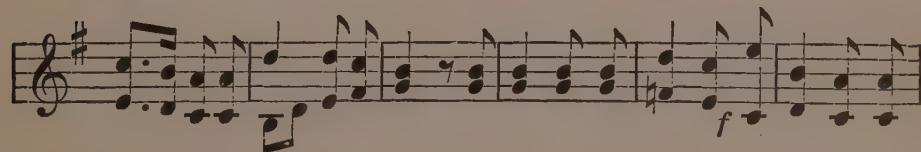
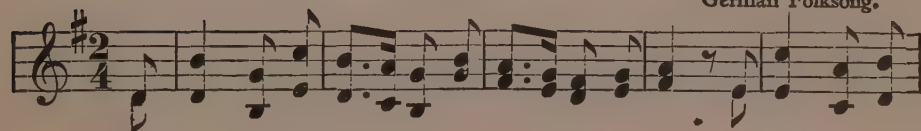
In his crim - son man - tle bright, still he stands from  
Read my rid - dle, all who can. — Say, who is this



morn till night, Standing in the for - est still and lone.  
ti - ny man, Standing in the for - est still and lone?

### A Study.

German Folksong.



*Moderato.**cresc.**dim.*

1. Soon down to earth will flut - ter The withered au-tumn leaves,
2. And sad - der still and sad - der It grows o'er vale and hill,
3. And when from off the branch-es The last dead leaf shall fall,

*cresc.**dim.*

The mead-ows all are emp - ty, And earth in si-lence grieves.  
 The days be - gin to short - en, The nights are long and chill;  
 When woods and fields lie si - lent Be - neath the win-ter's pall,



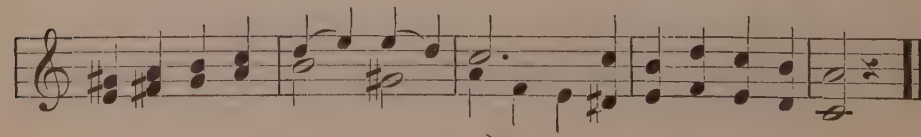
Where are the sum-mer flow - ers That once were bright and gay?  
 The birds have all de - part - ed, To find an - oth - er spring;  
 O heart! a-rouse thee quick - ly From thoughts so sad and drear,

*cresc.**dim.*

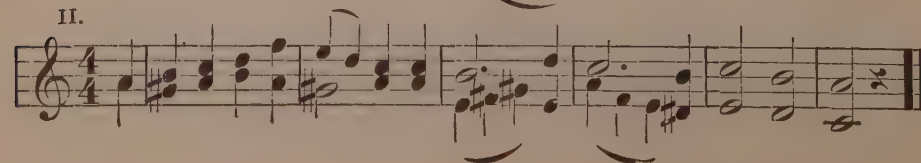
The frost has nipp'd them sad - ly, They've hid themselves a - way.  
 Where high the sun is glow - ing They'll soon re-joice and sing.  
 For thee there is no win - ter, Thy spring is ev - er near.

## Studies.

I.



II.

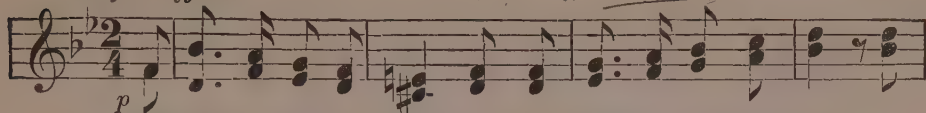




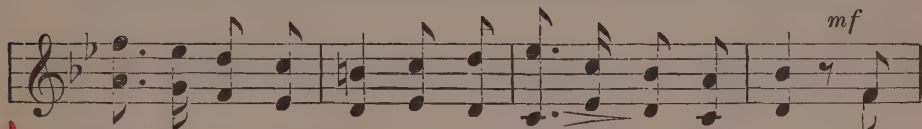
Julius Sturm.

*Allegro. leggiero*

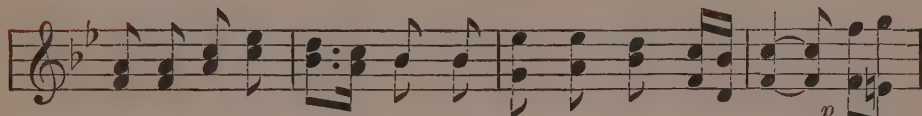
Carl Gramm.



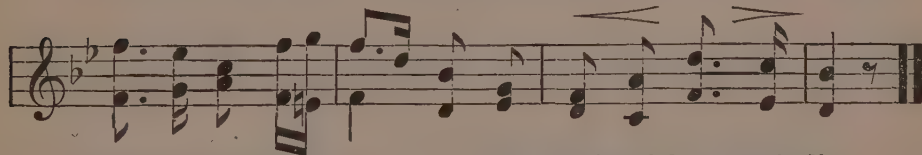
1. The swal-low is a ma-son, A skill-ful workman he; To
2. The o - ri-ole's a weav-er, He weaves a cra - dle nest Where
3. Thus toil the cunning workmen, Their dwellings to com-plete Till



build his brown house ti - ny, He la - bors cease-less - ly. A  
sleep his down - y ba - bies Be-neath their mother's breast; And  
full are wood and mead-ow Of homes all fine and neat; But



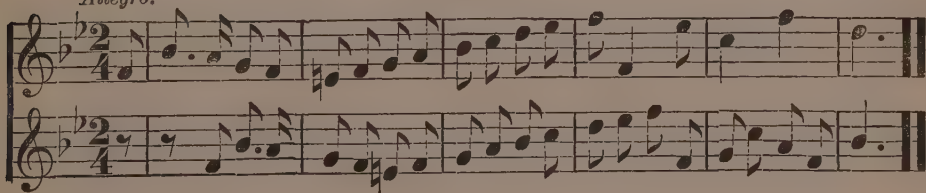
car-pen-ter is red - head Like all his kith and kin; They  
brother Chip, the spar - row, His wondrous craft doth ply When  
cuck-oo, la - zy gyp - sy, Laughssly - ly, "see, my dear, What



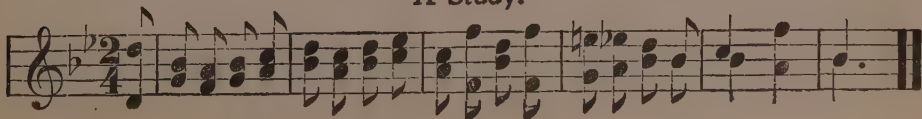
make the wood-land mer - ry With drill and ham-mer's din.  
firm he shapes the bas - ket Where cal - low nest - lings lie.  
need for us to both - er, So ma - ny nests are here?"

*Allegro.*

### A Canon.



### A Study.



Max Schneckenberger.  
*Allegro maestoso.*

Wilhelm.

*f*

1. A peal like thun-der calls the brave, With clash of sword and
2. A hun - dred thousand hearts beat high, The an - swer flames from
3. So long as blood shall warm our veins, While for the sword one
4. The oath resounds, the wave rolls by, The ban-ners wave, ad-

sound of wave, The Rhine, the Rhine, the Ger - man Rhine! Who  
ev - 'ry eye; The Ger - man youth de - vot - ed stand To  
hand re-mains, One arm to bear a gun, no more Shall  
vanced on high, The Rhine, the Rhine, the Ger - man Rhine! We

*mf*

now will guard the riv-er's line?  
shield the ho - ly bor - derland. } Dear Fatherland, no fear be thine, Dear  
foot of foe-man treat thy shore! }  
all will guard the riv-er's line!

*mf*

*cresc.* *f*

Fa - ther-land, no fear be thine, Firm stands the guard a-long, a -

*cresc.* *f*

# The Watch on the Rhine.

143

*ff*

long the Rhine, Firm stands the guard a-long the Ger - man Rhine!

*ff*

## A Canon.

*Allegro.*

After Schnoor.

## A Study.

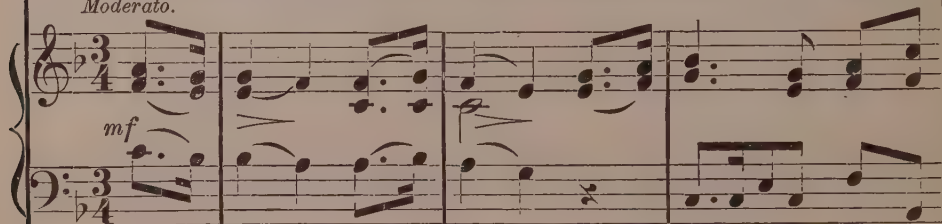
E. W. Chapman.

Tschirch,

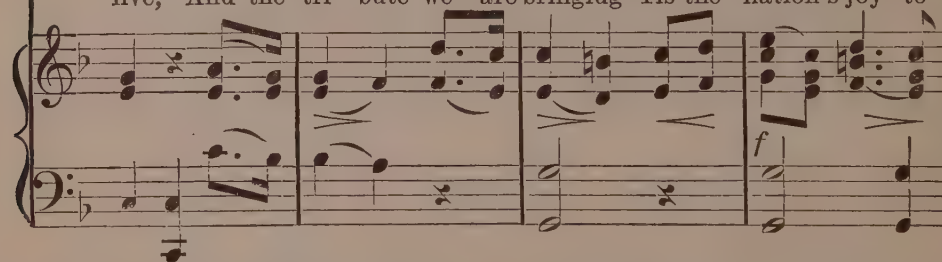
By permission of Harper Bros.

*Moderato.*

1. Once a-gain the flow'rs we ga - ther On these sa - cred mounds to  
 2. But these brave men now are sleeping, While their deeds in mem'ry

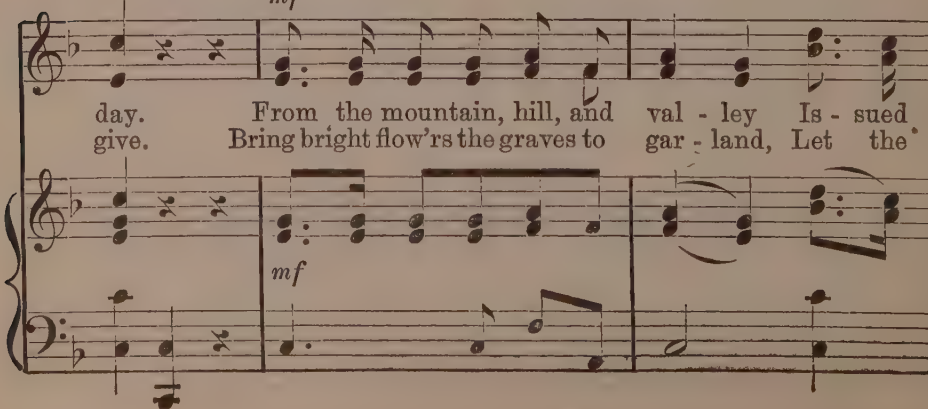
*Moderato.*

lay; O'er the tombs of fall - en her - oes Float the stars and stripes to -  
 live, And the tri - bute we are bringiug 'Tis the nation's joy to

*mf*

day.  
 give.

From the mountain, hill, and val - ley Is - sued  
 Bring bright flow'rs the graves to gar - land, Let the



forth a no-ble throng, With he-ro - ic va-lor fighting Till was  
sweet - est mu-sic rise, Let the stars and stripes be waving O'er their

heard the vic - tor's song, Till was heard the vic - tor's song.  
gen-'rous sac - ri - fice, O'er their gen-'rous sac - ri - fice.

## A Study.

*Moderato.*

Augustin Harder.



*Con moto.*

*Attenhofer.*

*p*

1. I ... know not which I love the most, Nor which the comeliest  
 2. The pan-sy in her pur-ple dress, The pink with cheek of  
 3. For I love and prize you one and all, From the least low bloom of

*Con moto.*

*pp*

shows, The tim-id, bash-ful vi-o-let, Or the  
 red, Or the faint, fair he-lio-trope who hangs, Like a  
 spring To the lil-y fair, whose clothes outshine The

*dim. e rall.*

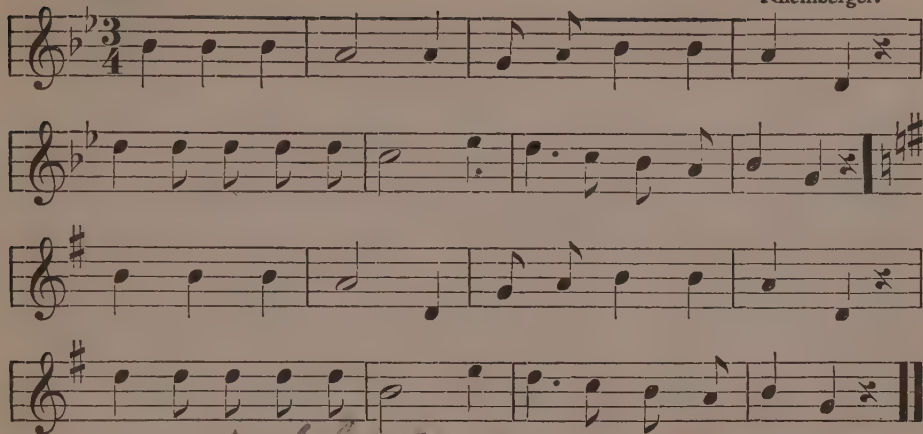
roy-al-heart-ed rose, Or the roy-al-heart-ed rose.  
 bash-ful-maid, her head, Like a bash-ful maid, her head.  
 rai-ment of a king, The rai-ment of a king.

*dim. e rall.*

*pp*

*Andantino.*

Rheinberger.

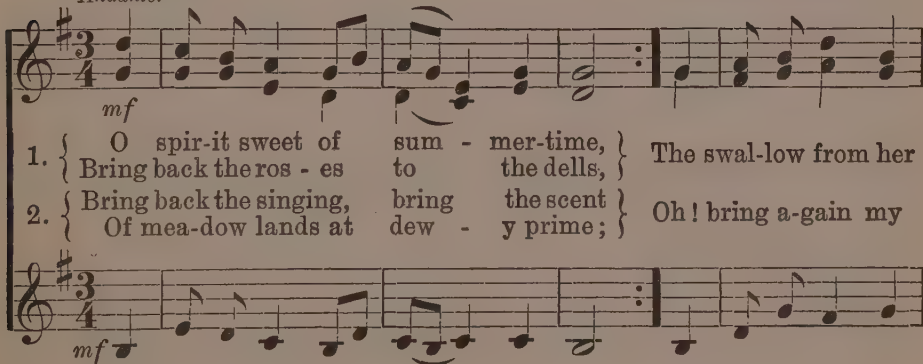


*Music Hour Fifth Bk. p. 129*  
 1276 Spirit of the Summer-Time.

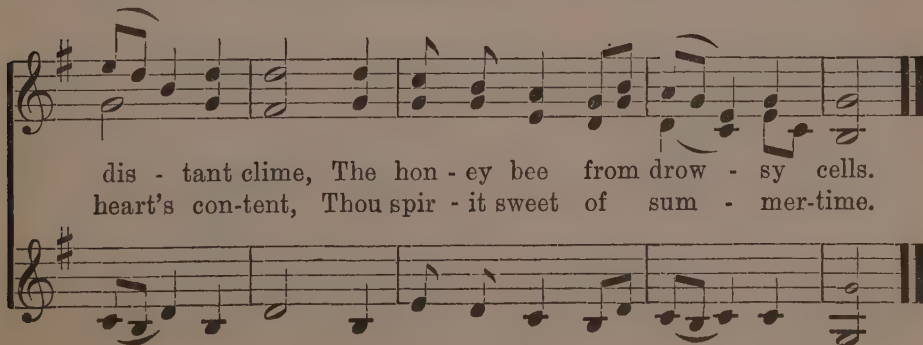
*Quaint*

Wm. Allingham.

Old Irish Folksong.

*Andante.*

1. { O spir-it sweet of sum - mer-time, } The swal-low from her  
 Bring back the ros - es to the dells,  
 2. { Bring back the singing, bring the scent } Oh ! bring a-gain my  
 Of mea-dow lands at dew - y prime ;



dis - tant clime, The hon - ey bee from drow - sy cells.  
 heart's con-tent, Thou spir - it sweet of sum - mer-time.

## The Ploughboy.

ROUND.

W. W. Pearson.

1 *Allegro moderato.*

*mf*  
 2 This is the way the plough - boy goes:  
 3 This is the way the farm - er goes:  
 This is the way the hunt - er goes: a -

jog - trot, jog - trot, jog - trot a - long.  
 can - ter, can - ter, can - ter, can - ter, can - ter, can - ter, so.  
 gallop, a - gallop, a - gallop, a - gallop, a - gallop, a - gallop, a - way.

A Study.

Schulz.

A Study. Schulz.

Shropshire  
Song

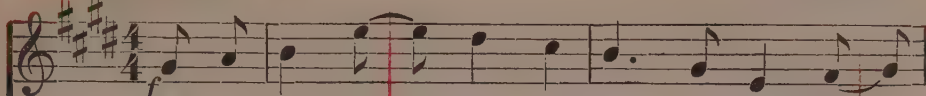
12

# Hurrah for the Flag.

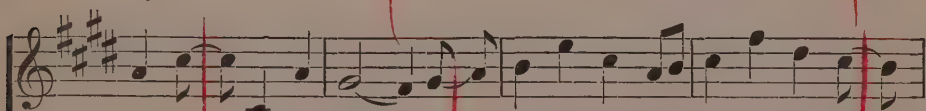
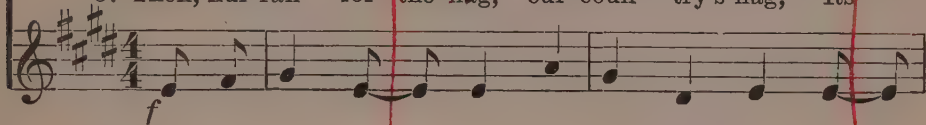
149

*Andante marziale.*

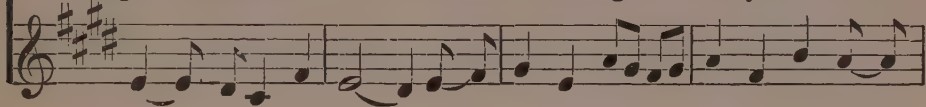
W. W. Gilchrist.



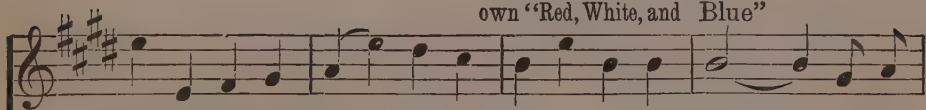
1. There are ma - ny flags in ma - ny lands, There are  
2. We shall al - ways love the "Stars and Stripes," And we  
3. Then, hur-rah for the flag, our coun - try's flag, Its



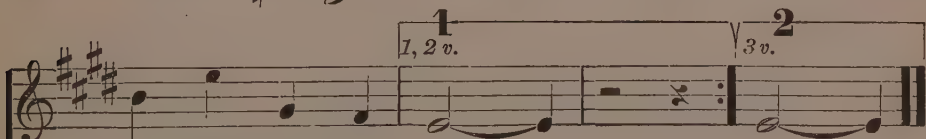
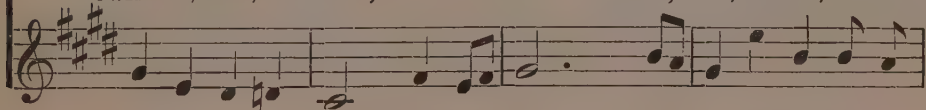
flags of ev-'ry hue, But there is no flag, how-ev-ér grand, Like our  
mean to be ev - er true To this land of ours and the dear old flag, The  
stripes and white stars too! There is no flag in an - y land Like our



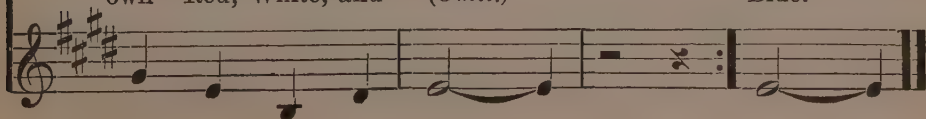
own "Red, White, and Blue"  
Red, the White, and Blue"  
own "Red, White, and Blue"



own "Red, White, and Blue," Like our own "Red, White, and Blue," Like our  
Red the White, and Blue, To the Red, the White, and Blue, To the  
own "Red, White, and Blue," Like our own "Red, White, and Blue," Like our



own "Red, White, and Blue."  
Red, the White, and Blue.  
own "Red, White, and (Omit.) Blue."



Nathan Haskell Dole.  
*Allegro.*

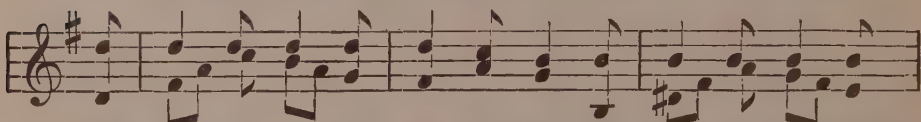
Carl Wilhelm.



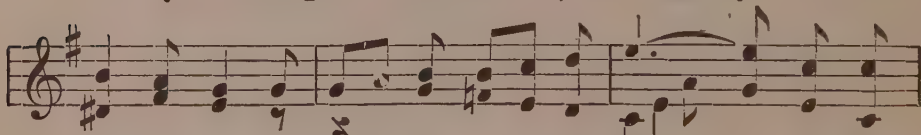
1. When May her verdant carpet spreads O'er all the northern land,
2. The rose may flaunt her roy-al red, The lil - y stand in pride;



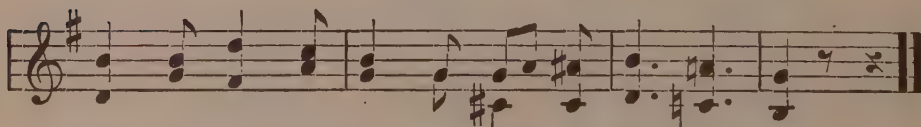
A my-riad blossoms lift their heads And smile on ev - 'ry hand:—  
The vio - let hides her pret - ty head, Nor wish - es to be spied;



Then thro' the mead - ow by the brook The vio - lets crowd each  
And yet her fragrance thrills the air, Her beau - ty is so



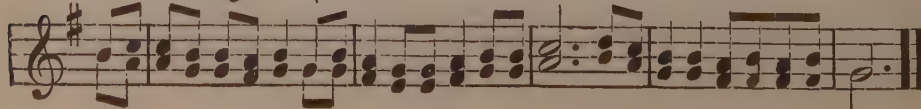
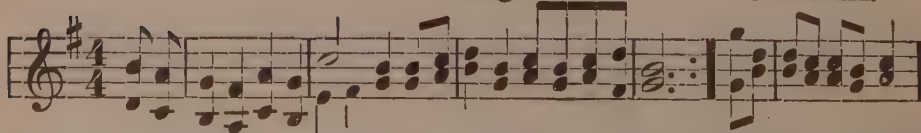
sun - ny nook And mod - est - ly and sweet - ly Their  
sweet and rare That ev - 'ry mod - est maid - en Her  
And mod - est - ly and sweet - ly  
That ev - 'ry mod - est maid - en



love - ly blue eyes look, Their love - ly blue eyes look.  
love - li - ness would share, Her love - li - ness would share.

A Song.

Old German.





# Night.

Very Good 151

*Andante sostenuto.*

Franz Abt.

*pp* 1. The ev'ning bells sound clearly, They call the vale to rest; *pp* A -

2. The moon roves softly, glid - ing Her heav'nly path a - long, The

*pp* *pp*

round falls night's soft still-ness, The sun sinks in the west. A  
plan-ets pass her greet-ing, But hush-ed is their song. And

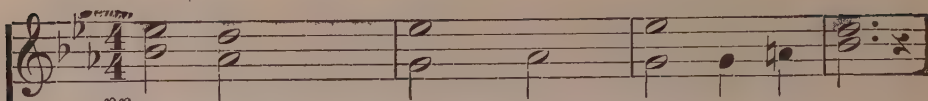
A ho - ly  
And sooth'd by

ho - ly silence keeping, The stars watch nature sleeping. She's come in silver  
sooth'd by seraph voic-es, In peace the earth re - joic-es. She's come in silver

si - lence keeping, The stars watch nature sleeping.  
se - raph voic-es, In peace the earth re - joic-es.

light, She's come in silver light, The qui-et night, the qui-et night.

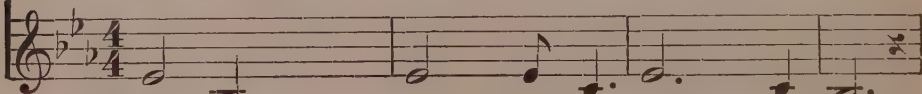
*f* *cresc.* *ff* *pp* *pp*

*pp*

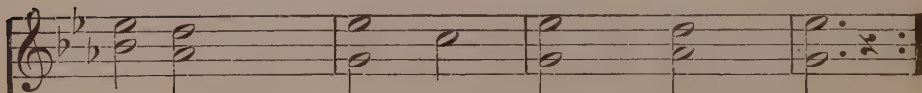
Hm.....

*espressivo**p*

1. { 'Way down up-on de Swa-nee rib-ber, Far, far a-way,  
All up and down de whole ere - a - tion Sad - ly I roam,
2. { All round de lit-tle farm I wan-dered When I was young,  
When I was playing with my brud-der Hap - py was I;
3. { One lit-tle hut a-mong de bush-es, One dat I love,  
When shall I hear de bees a-hum-ming All round de comb?

*pp*

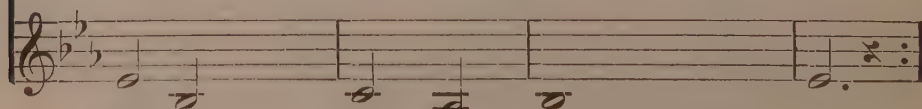
Hm.....



Hm.....



Dere's wha' my heart is turning ebber, Dere's wha' de old folks stay. }  
 Still long-ing for de old plan-ta-tion And for de old folks at home. }  
 Den ma-ny happy days I squander'd, Many de songs I sung; }  
 Oh! take me to my kind old mudder, Dere let me live and die. }  
 Still sad-ly to my mem'ry rush-es, No matter where I rove. }  
 When shall I hear de ban-jo tumming Down in my dear old home? }

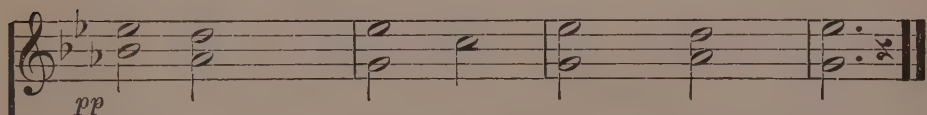
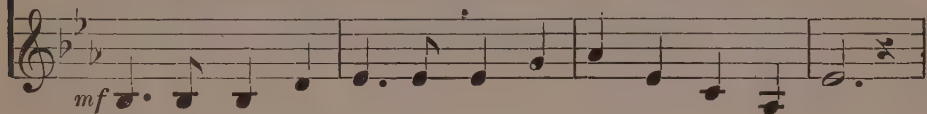


Hm.....

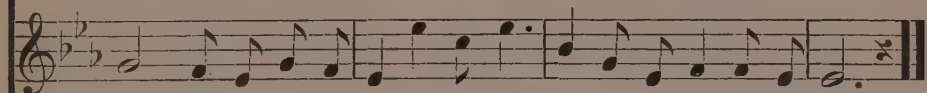
CHORUS.



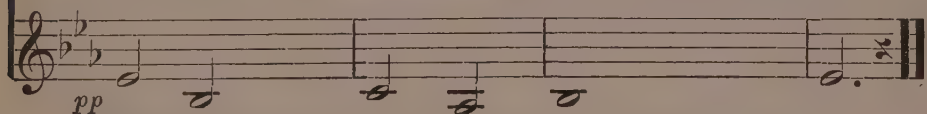
All de world am sad and drear-y Eb - 'ry-where I roam;



Hm.....



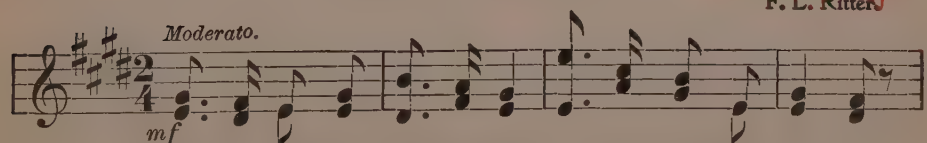
Oh! darkies, how my heart grows weary Far from de old folks at home!



Hm.....

Farewell to Summer.

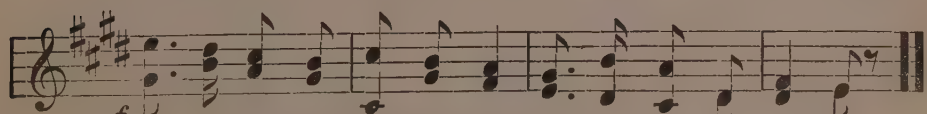
*Ordinary*  
F. L. Ritter



Sum-mer, take your last fare-well, Autumn's frost has found us,



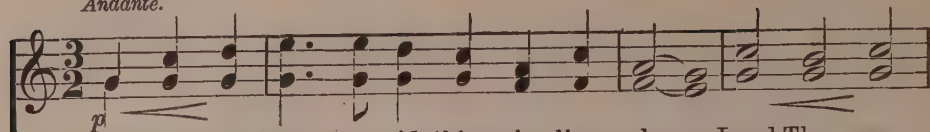
Soon the with-ered leaves will lie On the earth a-round us,



Soon the withered leaves will lie On the earth a-round us.

J. H. Newman.  
*Andante.*

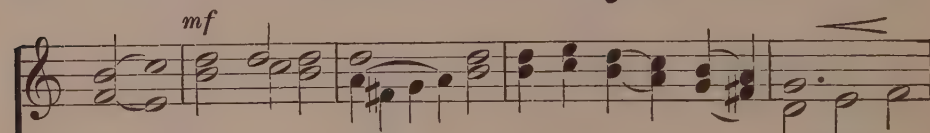
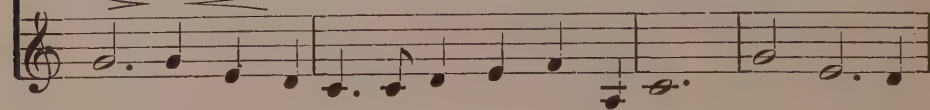
J. B. Dykes.



1. Lead, kind-ly light, a-mid th'en-cir-ling gloom Lead Thou me  
 2. I was not ev - er thus, nor pray'd that Thou Shouldst lead me  
 3. So long Thy pow'r has blest me, sure it still Will lead me



on; The night is dark, and I am far from home, Lead Thou me  
 on; I loved to choose and see my path, but now Lead Thou me  
 on O'er moor and fen, o'er crag and tor-rent till The night is



on, Keep Thou my feet; I do not ask to see  
 on. I loved the gar - ish day; and, spite of fears,  
 gone, And with the morn those an-gel fa - ces smile,



The dis - tant scene, one step e - nough for me. A - men.  
 Pride rul'd my will: re-mem-ber not past years. A - men.  
 Which I have lov'd long since, and lost a - while. A - men.

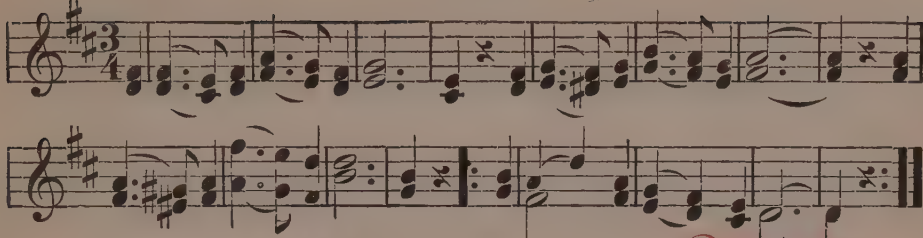


# A Song. (EVENING.)

155

*Tranquillo.*

Dieffenbach.

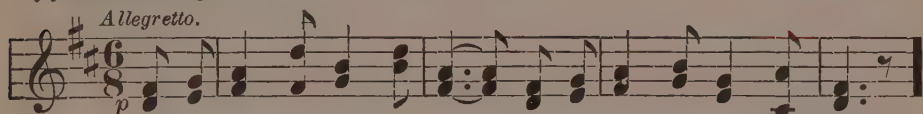


Celia Thaxter.  
By permission of Houghton Mifflin & Co.

12103

## Sweet May.

*Tranquillo*  
C. A. Kern.



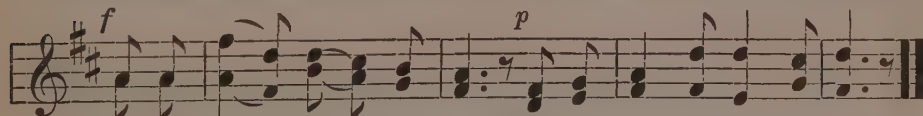
1. Oh! the fragrance of the air With the breathing of the flow'rs!
2. Oh! the mel-low dip of oars Thro' the dreamy aft - er - noon!



Oh! the isles of cloud-lets fair, Shining aft - er balm - y show'rs!  
Oh! the waves that clasp the shores, Chanting one de - li - cious tune!

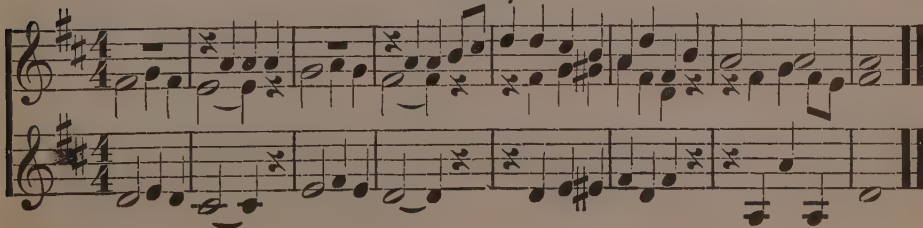


Oh! the freshly rip-pling notes! Oh! the warbling, loud and long,  
Wears the warm, enchanted day To the last of its rich hours,



From a thousand gold - en throats! Oh! the southwind's tender song!  
While my heart, in the sweet May, Buds and blossoms with the flow'rs.

## A Study.





I.

Ah.....

II.

Ah.....

III.

Ah.....

IV.

Ah.....

V.

Ah.....

## A Study.

157

*Allegro.*

W. A. Mozart.

o p q, k l m n o p q r s t u v w -x y and z.

The musical notation for the 'A B C' song consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains a melody of eighth notes: A (quarter), b (quarter), c (quarter), d (quarter), e (quarter), f (quarter), and g (quarter). The bottom staff is in bass clef with the same key signature. It contains a bass line of eighth notes: A (quarter), b (quarter), c (quarter), d (quarter), e (quarter), and f (quarter). The notes are labeled with letters A through g below the staff.

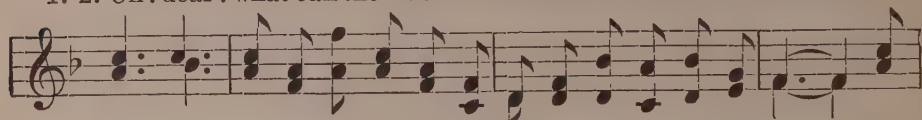
k l m n o p q, r s t u v w x y and z.  
 y and z.

*Allegro.*

Old English Song.



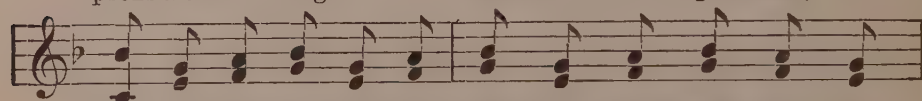
1. 2. *p* Oh! dear! what can the matter be? Dear! dear! what can the matter be?



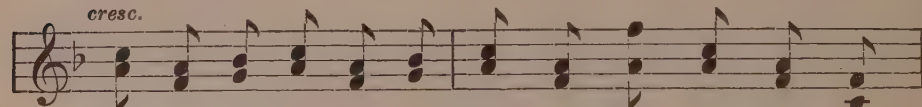
Oh! dear! what can the matter be? Johnny's so long at the fair. 1. } He  
2. } He



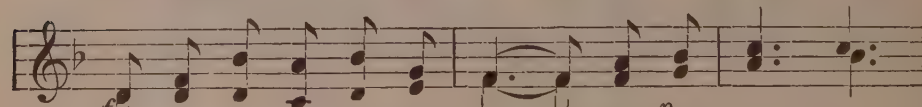
prom-ised to buy me a fair-ing should please me, And  
prom-ised to bring me a bas-ket of po-sies, A



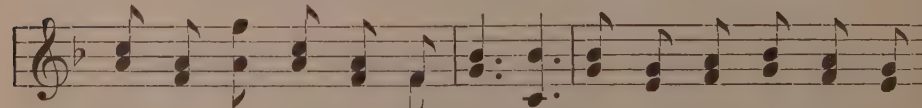
then for a smile, Oh! he vow'd he would tease me; He  
gar-land of lil-ies, a gar-land of ro-ses, A

*cresc.*

promised he'd bring me a bunch of blue rib-bons To  
lit-tle straw hat to set off the blue rib-bons That



*f* tie up my bon-ny brown hair. } And its *p* Oh! dear!  
tie up my bon-ny brown hair. }



what can the mat-ter be? Dear! dear! what can the mat-ter be?

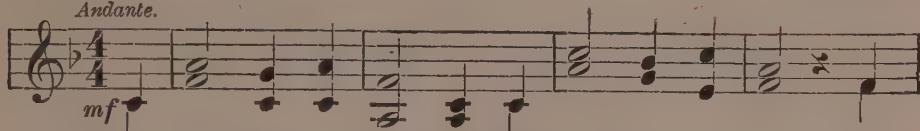


Oh! dear! what can the matter be? John-ny's so long at the fair.

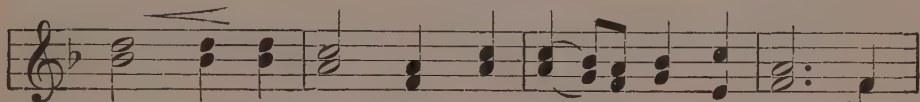
From the German of Massmann.

Folksong.

*Andante.*



1. I've pledged my - self faith - ful, With heart and with hand, To
2. Thy flag I will hon - or Wher-e'er I may be; The
3. No mat - ter what trou - ble May vex me or fret, My

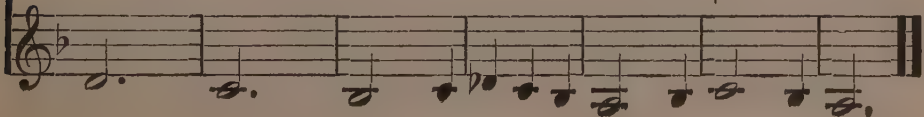
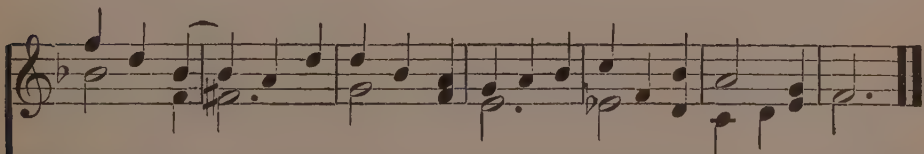
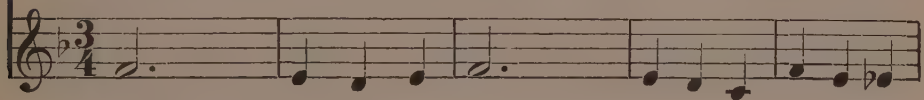
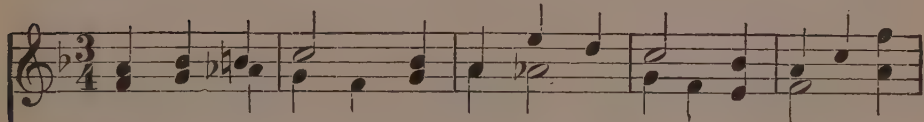


thee, my own Coun - try, My dear na - tive land, To  
flag of my Coun - try, The flag of the free, The  
vow to my Coun - try I'll nev - er for - get, My



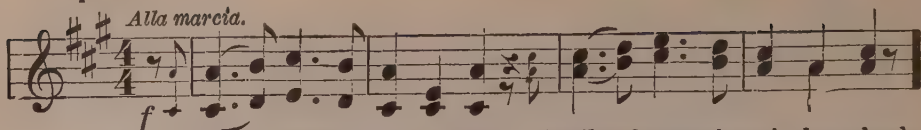
thee, my own Coun - try, My dear na - tive land.  
flag of my Coun - try, The flag of the free.  
vow to my Coun - try I'll nev - er for - get.

### A Study.



Hopkinson.

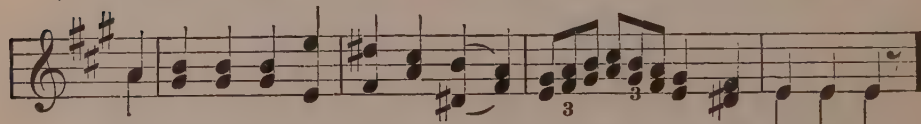
Phyla.

*Alla marcía.*

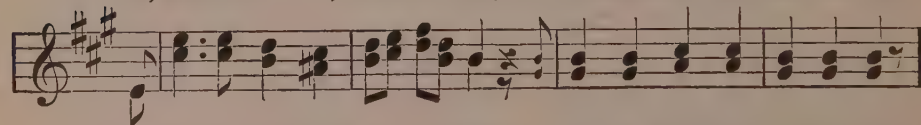
1. Hail! Columbia, hap-py land, Hail! ye heroes, heav'n-born band,
2. Immortal patriots, rise once more, Defend your rights, defend your shore,
3. Sound, sound the trump of fame; Let our own Washington's great name
4. Behold! the chief who now commands, Once more, to serve his country, stands,



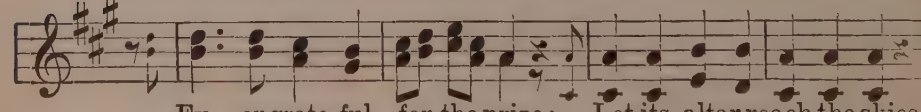
Who fought and bled in freedom's cause, Who fought and bled in freedom's cause,  
 Let no rude foe with impious hands, Let no rude foe with impious hands  
 Ring thro' the world with loud applause, Ring thro' the world with loud applause;  
 The rock on which the storm will beat, The rock on which the storm will beat.



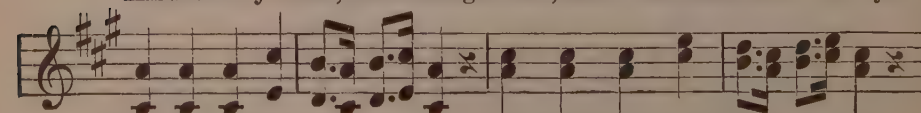
And when the storm of war was gone En-joy'd the peace your valor won.  
 Invade the shrine where sacred lies Of toil and blood the well-earn'd prize.  
 Let ev'ry clime, to freedom dear, Lis - ten with a joy-ful ear.  
 But, sound in vir-tue, firm and true, His hopes are fix'd on heav'n and you.



Let in-de-pen-dence be our boast, Ev - er mind-ful what it cost,  
 While off'ring peace sin-cere and just In heav'n we place a man-ly trust  
 With equal skill, with God-like pow'r He governs in the fear-ful hour  
 When hope was sinking in dismay, When glooms obscur'd Columbia's day,

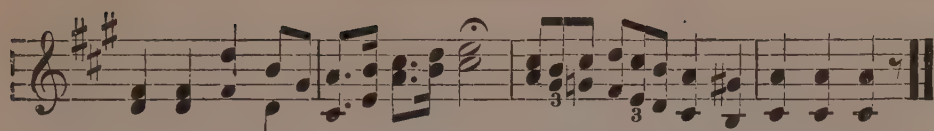


Ev - er grate-ful for the prize; Let its altar reach the skies.  
 That truth and justice will prevail And ev'ry scheme of bondage fail.  
 Of hor-rid war, or guides with ease The happier times of honest peace.  
 His stead - y mind, from changes free, Resolv'd on death or lib - er - ty.



Firm, u - nit-ed let us be, Rally-ing round our lib - er - ty.





As a band of broth-ers join'd, Peace and safe-ty we shall find.

### A Song.

(MAY TIME.)

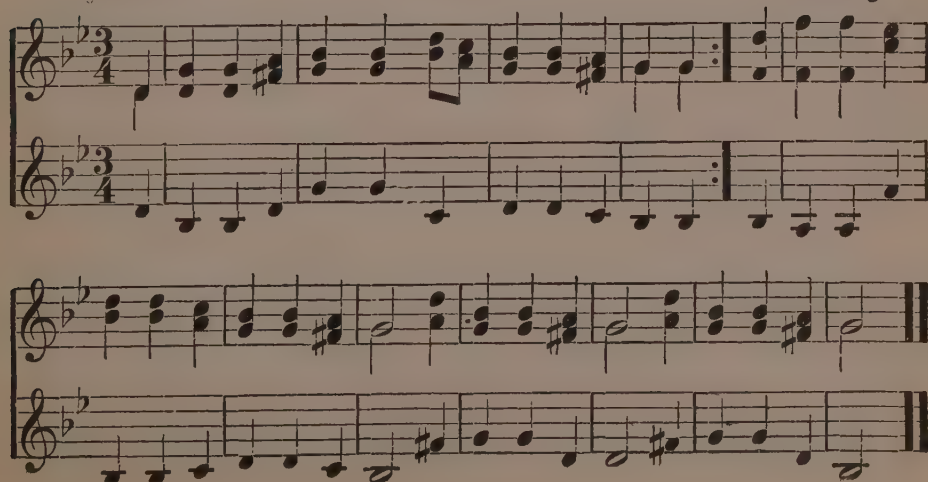
German Air.



### A Study.

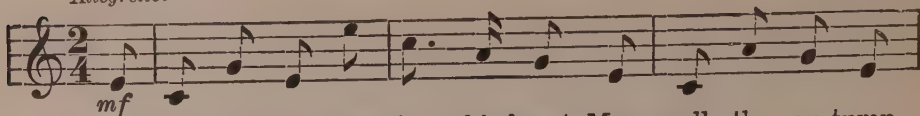
Moderato.

Folksong.

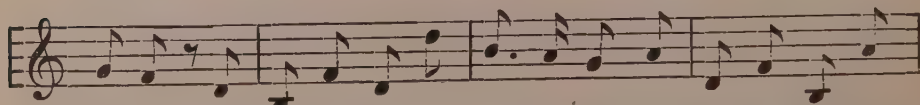


Emily Huntington Miller.

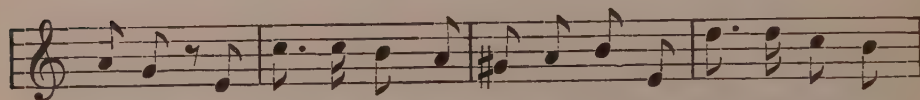
Arranged from Albert Voelkerling.

*Allegretto.*

1. Who has no sun-shine in his heart May call the au-tumn  
 2. The yel-low moon is clear and bright, The si-lent up-land  
 3. Hur-rah! the nuts are drop-ping ripe In all the wild wood



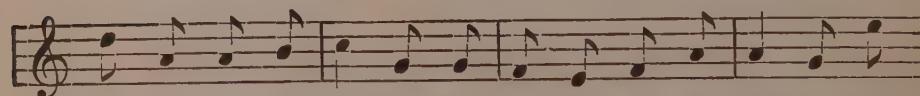
so-ber; But boys, with pulses leaping wild, Should love the brown Oc-  
 lighting; The mead-ow grass is crisp and white, The frosts are keen and  
 bow-ers; We'll climb as high as squir-rels go, We'll shake them down in



to-ber. A-long the lake and on the hill, The rud-dy oaks are  
 bit-ing; A shining moon, a frost-y sky, A gust-y morn to  
 showers. When heads are gray and eyes are dim We'll call the autumn



glow-ing, And mer-ry winds are out by night, Thro'  
 fol-low,—To drive the with-ered leaves a-bout And  
 so-ber; But now, with life in ev-'ry limb, We



all the for-ests blow-ing, Thro' all the for-ests blow-ing, And  
 heap them in the hol-low, And heap them in the hol-low, To  
 love the brown Oc-to-ber, We love the brown Oc-to-ber, But



mer-ry winds are out by night, Thro' all the for-ests blow-ing.  
 drive the withered leaves a-bout And heap them in the hol-low.  
 now, with life in ev-'ry limb, We love the brown Oc-to-ber.

# Hunting Song.

163

*f* Allegro.

Harder.

Five staves of music in 6/8 time. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a rhythmic, dance-like style. The first staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The second staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The third staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The fourth staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The fifth staff has a dynamic marking of *p* and a tempo marking of *pp*. The music ends with a double bar line.

## Studies.

Four staves of music in 4/4 time. The first staff is labeled 'I.' and the second staff is labeled 'II.'. The third staff is labeled 'III.' and the fourth staff is unlabeled. The music is written in a rhythmic, dance-like style. The first staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The second staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The third staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The fourth staff has a dynamic marking of *f* and a tempo marking of *Allegro*. The music ends with a double bar line.

Stroph  
Song

Not sufficient Content

164 *Allegro moderato.* 12/16 The Brownie.

Graben-Hoffmann.

*mf*

1. Did you e'er hear the tale of the Brow - nie That  
2. The poor and the sick and the lone - ly, That  
3. And now the good folk of Mul - gaw - ney Set  
4. No love for the la - zy had Brow - nie, And

*Allegro moderato.*  
*p legato*

*cresc.*

lives in the vale of Mul - gaw - ney? The won - der of country and  
dwelt in the vale of Mul - gaw - ney, Had nev - er a friend like the  
forth dain - ty dish - es for Brow - nie, Or made him a bed soft and  
such as a - bode in Mul - gaw - ney, Were pinch'd black and blue by the

*cresc.*

Omit, when sung without piano.

town he. The  
Brow - nie. When  
down - y. The  
Brow - nie. He

*cresc.*

# The Brownie.

165

*cresc.* *dim. e rall.* *a tempo*

field of the wid-ow he plough'd in a night, The  
 Pe - ter, the farm - er, lay sick at death's door He  
 farm - wife a cream bowl with hon - ey pre - par'd, She  
 sent them bad dreams when they went to their rest, He

*cresc.* *dim. e rall.* *a tempo*

*non legato*

*cresc.* *dim. e rall.* *a tempo*

mill-wheels went round till the gray morn - ing light, "For  
 I heard blows that fell on the gran - a - ry floor, Who  
 found her flax spun, and the sheep du - ly shear'd, The  
 sat like a stone on each la - bor - ing chest. "Oh!

*cresc.* *dim. e rall.* *a tempo*

*cresc.* End here, when sung without piano.

good is the mil-ler," said Brow-nie.  
 thresh'd the night long but the Brow-nie?  
 floor scrubb'd and sanded by Brow-nie.  
 save us," they cried, "from the Brow-nie."

*legato cresc.* *cresc.*



Moore.

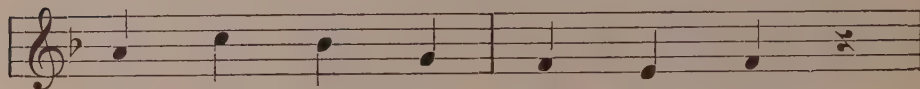
Russian.

*Andante.*

SOLO. 1st SOPRANO.

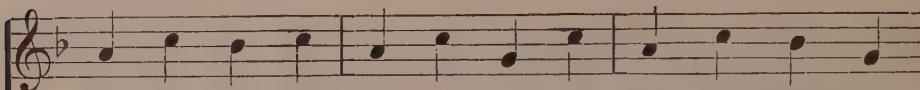


1. Hark! the ves - per hymn is steal - ing  
2. Now like moon - light waves re - treat - ing



O'er the wa - ters soft and clear;  
To the shore it dies a - long:

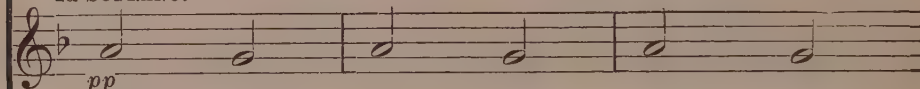
1st SOPRANO.



Near - er yet and near - er peal - ing, Now it bursts up -  
Now like an - gry sur - ges meet - ing Breaks the min - gled

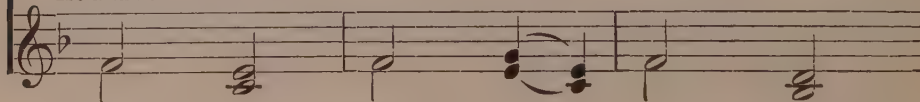
CHORUS.

2d SOPRANO.

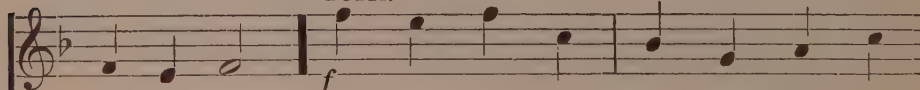


Ju - - bi - - la - - te, A - - men.

1st and 2d ALTO.



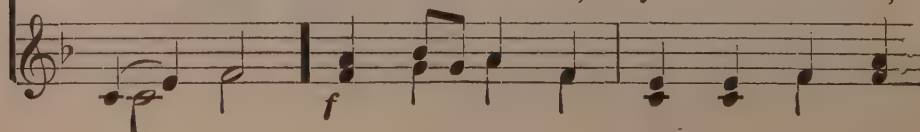
TUTTI.



on the ear: Ju - bi - la - te, ju - bi - la - te,  
tide of song: Ju - bi - la - te, ju - bi - la - te,



A - men. Ju - bi - la - te, ju - bi - la - te,



# Vesper Hymn.

167

*mf*

ju - bi - la - te, A - men. Far - ther still and  
Hark! how with the

ju - bi - la - te, A - men. *mf* Ju - - bi - -

*mf*

*Repeat pp*

far - ther peal - ing, Soft it falls up - on the ear.  
wave re - turn - ing From the shore it dies a - way!

la - - te, A - - men, A - men.

I.

## Studies.

Study I: A musical exercise in 4/4 time, featuring a sequence of chords and single notes, primarily in the right hand, with some left-hand accompaniment.

II.

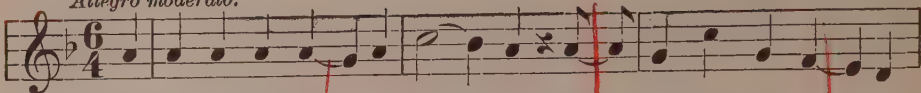
Study II: A musical exercise in 4/4 time, featuring a sequence of chords and single notes, primarily in the right hand, with some left-hand accompaniment.

III.

Study III: A musical exercise in 4/4 time, featuring a sequence of chords and single notes, primarily in the right hand, with some left-hand accompaniment.

## Comrade's Song.

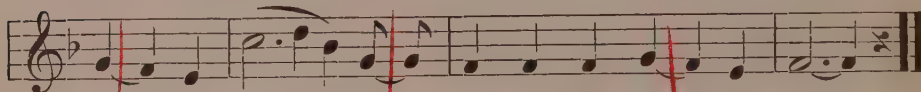
Himmel.

*Allegro moderato.*

- p*
1. When find we at sun-set re-main - ing The flow'rs that at sunrise were
  2. Our cir-cle as yet is un - bro - ken, No voice from our chorus we
  3. Yet, since time's feet current stays nev - er, Let us all make the most of to-
  4. And if we should meet to-geth - er When we have grown old and



bright? The moon, in her wax-ing and waning, Gives ev - er a  
miss, And kind are the words that are spoken, Could life but be  
day; Who can tell how soon fortune may sev-er And scat-ter us  
gray, May our ev - 'ning's sun - set weather Be as bright as our

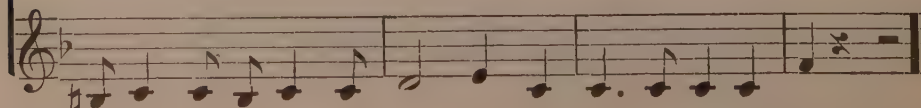
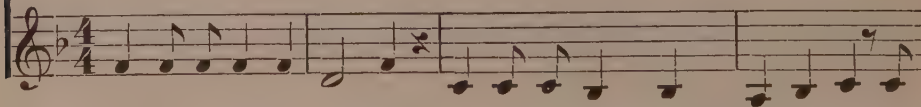


change-ful light, Gives ev - er a change-ful light.  
ev - er like this, Could life but be ev - er like this!  
far, far a - way, And scat - ter us far, far a - way?  
morn-ing's ray, Be as bright as our morn - ing's ray.

## A Song.

(TWILIGHT.)

Zumsteeg.

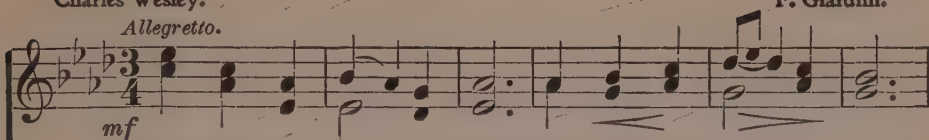
*Moderato.*

Come, Thou Almighty King.

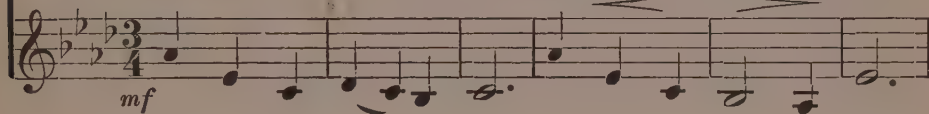
## Charles Wesley.

F. Giardini.

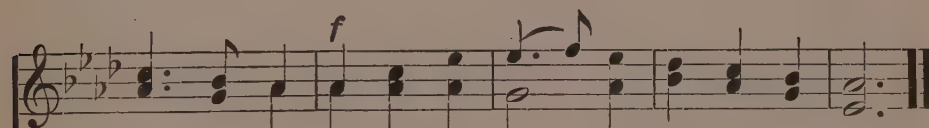
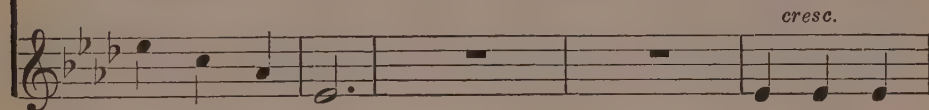
*Allegretto.*



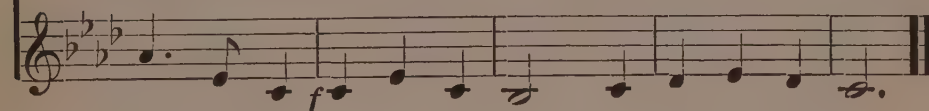
1. Come, Thou Al-might - y King, Help us Thy name to sing,
2. Come, Thou in - car - nate word, Gird on Thy might-y sword,



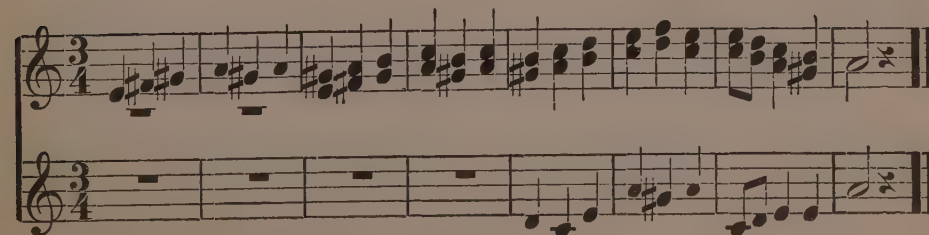
Help us to praise. Fa-ther all glo-ri-ous, O'er all vic-  
Our pray'r at-tend. Come, and Thy peo-ple bless, And give Thy



to - ri - ous, Come and reign o'er us, An-cient of days.  
word suc - cess, Spir - it of ho - li-ness, On us de - scend.

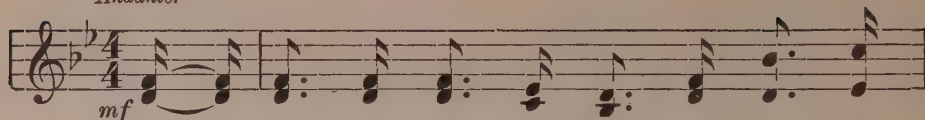


### Study.



## Battle Hymn of the Republic.

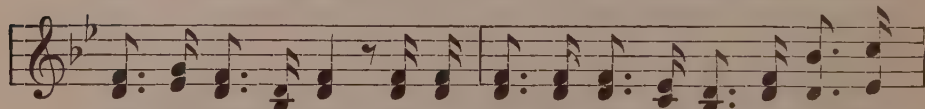
Julia Ward Howe.  
*Andante.*



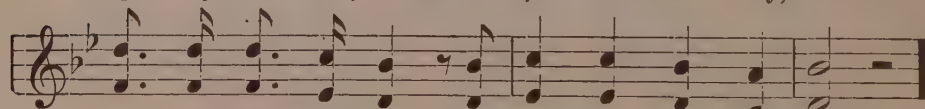
- mf*
1. Mine eyes have seen the glo - ry of the
  2. I have seen Him in the watch - fires of a
  3. I have read a fie - ry gos - pel writ in
  4. He has sound - ed forth the trum - pet that shall
  5. In the beau - ty of the lil - ies, Christ was



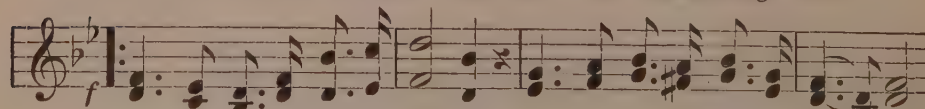
com - ing of the Lord; He is trampling out the vin - tage where the  
hun - dred circling camps; They have builded Him an al - tar in the  
burnished rows of steel, "As ye deal with my con - temners, so, with  
nev - er call retreat; He is sift - ing out the hearts of men be -  
born a - cross the sea, With a glo - ry in His bo - som that trans -



grapes of wrath are stored; He hath loosed the fate - ful lightning of His  
evening dews and damps; I can read His righteous sentence by the  
you my grace shall deal; Let the He - ro, born of wo - man, crush the  
fore His judgment seat; Oh! be swift, my soul, to an - swer Him, be  
fig - ures you and me; As He died, to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march - ing on.  
dim and flar - ing lamps; His day is march - ing on.  
ser - pent with His heel," Since God is march - ing on.  
ju - bi - lant, my feet; Our God is march - ing on.  
die, to make men free, While God is march - ing on.



Glo - ry, glo - ry, hal - le - lu - jah! Glo - ry, glo - ry hal - le - lu - jah!



Glo - ry, glo - ry, hal - le - lu - jah! His truth is marching on.



1211.3

Contentment.

not a true representation of Mozart, but style

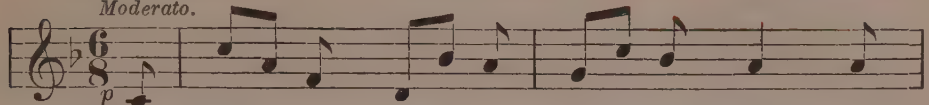
171

J. Troutbeck, D. D.

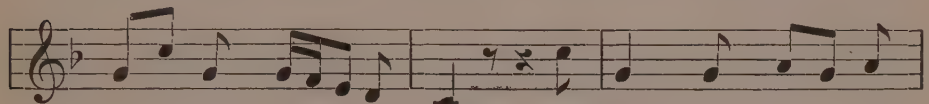
UNISON SONG.

Mozart.

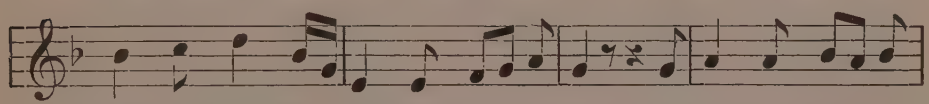
*Moderato.*



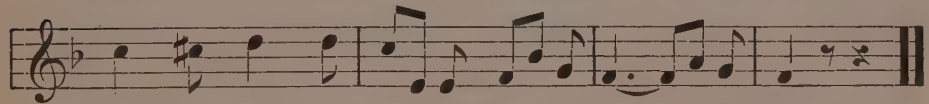
1. Why should I crave for goods and wealth If  
 2. So man - y own a - bun - dant store Of  
 3. They call this world a vale of tears, And,  
 4. To God, then, prais - es will I sing, With



I con - tent may live? E-nough for me are  
 hous - es, lands, and gold; And, yet, have al - ways  
 yet, I think it fair; Be - yond ac - count its  
 glad and will - ing mind, For all the gifts His



strength and health, The best that heav'n can give. With glad and thankful  
 cares the more, And troubles man-i-fold. The more one has, the  
 joy ap - pears, To all its blessings are. All creatures thro' the  
 hand doth bring To one and all mankind. Yea, thankful would I

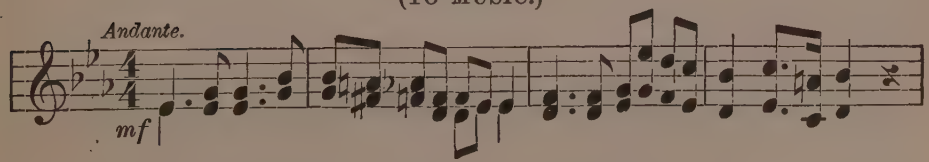


heart I raise, At morn and eve, my song of praise.  
 more one wants, The loud - er grow one's vain complaints.  
 live - long day De - light themselves in bloom - ing May.  
 al - ways prove, Re - joic - ing in His won - d'rous love.

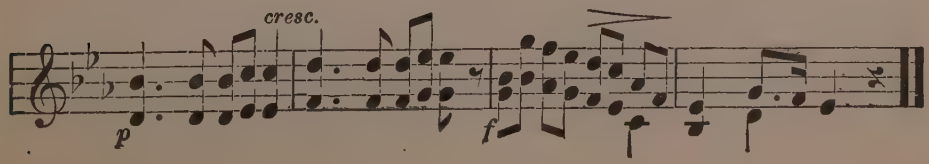
A Song.

(TO MUSIC.)

*Andante.*

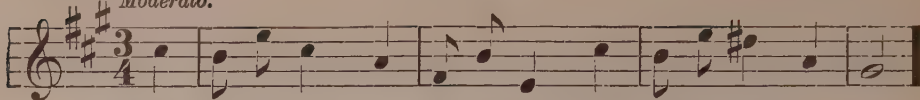


*cresc.*

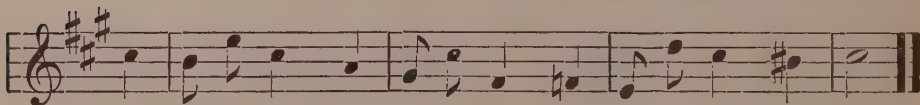


Ellis Walton.

W. W. Gilchrist.

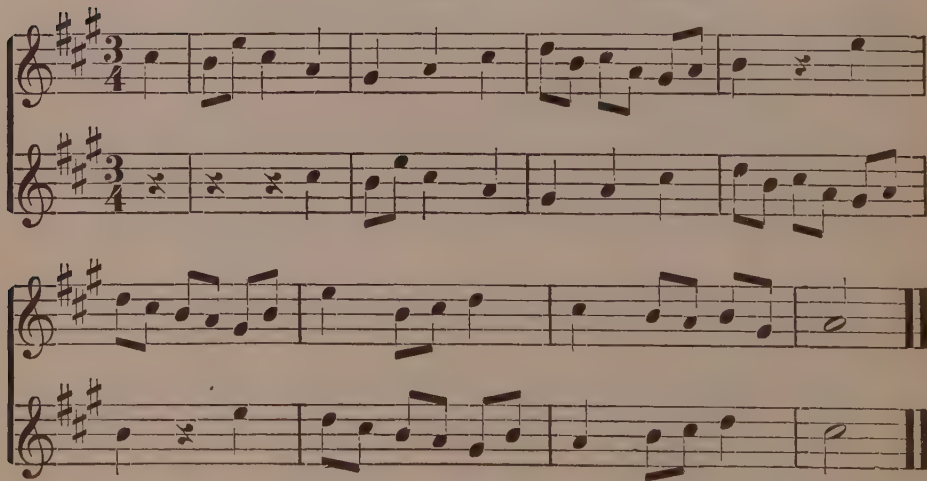
*Moderato.*

- p*
1. The blue is pal - er in the skies, And all the flow - ers fair
  2. But see, the trees a - round ap - pear With lovely tints a - glow;
  3. "We'll put our Au - tumn dresses on, Bright orange, brown, and red;

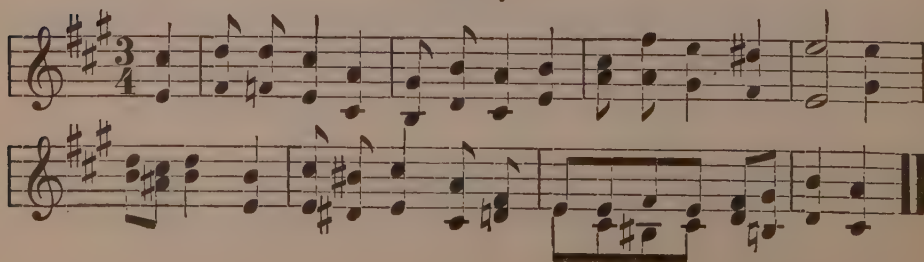


Have tak - en wing like but - ter - flies, And fled, I know not where.  
 I think they held a meet - ing here And whispered soft and low.  
 Since all the pret - ty flow'rs are gone Let us be gay in - stead."

### A Little Canon Based on "Sweet October."



### A Study.



# Spring is Coming.

173

J. C. Willi.

*Allegro.*

*mf* *dim.* *cresc.*

*cresc.* *dim.* *mf*

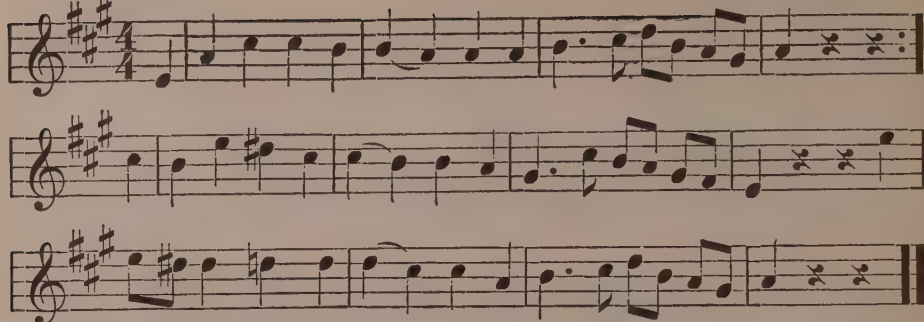
*dim.* *mf*

*cresc.*

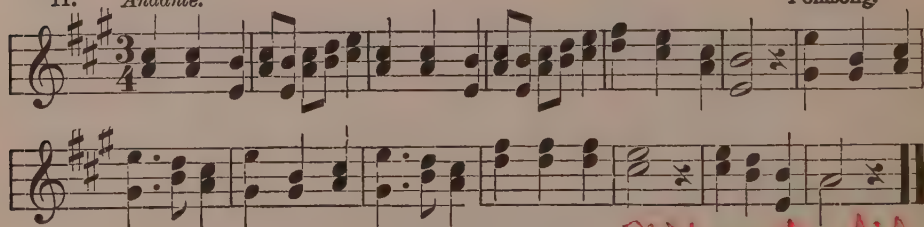
*f*

I. *Commodo.*

Joh. Adam Hiller.

II. *Andante.*

Folksong.

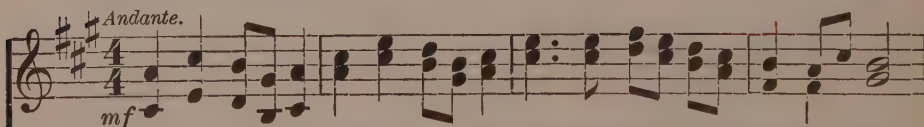


## 12115 A Song of Praise.

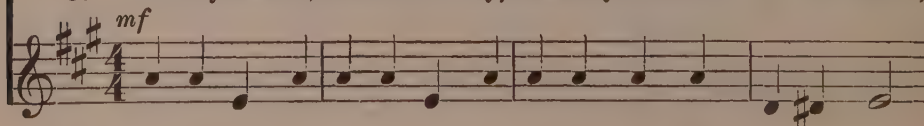
*Not worth while*

Translated from the German.

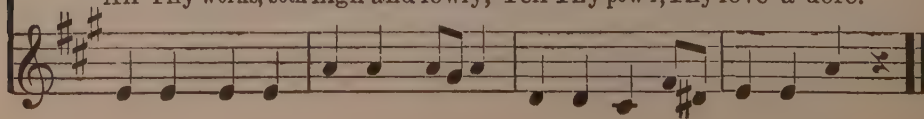
Gruenberger.



1. Thou hast built the glor'ous mountain, Shaped the riv - er's might-y bed,
2. Thou dost lead the flight of swallows, Thou dost show the stars their way,
3. All Thy creatures, Lord most ho - ly, Praise Thy name for - ev - er - more;



Raised the happy leap-ing fountain, Made the flee-cy clouds o'erhead.  
 Sea - son aft-er sea - son follows, Thou didst or - der night and day.  
 All Thy works, both high and lowly, Tell Thy pow'r, Thy love a-dore.



*mf*

1. A - bide with me: fast falls the e - ven - tide;  
 2. Swift to its close ebbs out life's lit - tle day;  
 3. I need Thy pres - ence ev - 'ry pass - ing hour;

*mf*

The dark - ness deep - ens; Lord, with me a - bide.  
 Earth's joys grow dim, its glo - ries pass a - way,  
 What but Thy grace can foil the temp - ter's pow'r?

When oth - er help - ers fail, and com - forts flee,  
 Change and de - cay in all a - round I see;  
 Who, like Thy - self my guide and stay can be?

Help of the help - less, oh, a - bide with me.  
 O Thou who chan - gest not, a - bide with me.  
 Through cloud and sun - shine, Lord, a - bide with me.

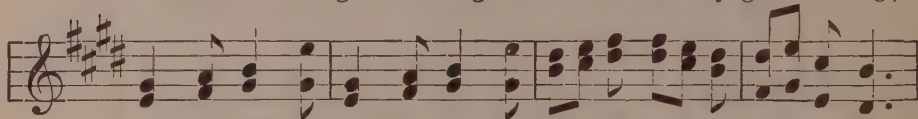


Rebecca B. Foresman.

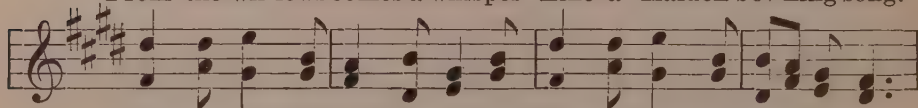
Mozart.

*Allegretto. dolce.*

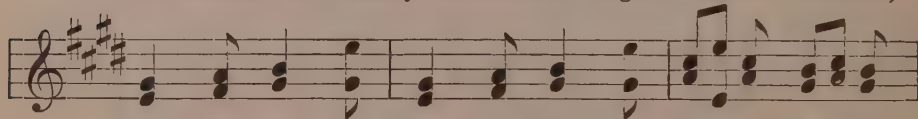
1. With the love-ly moon a-bove us We are gliding free from care  
 2. There is noth-ing to affright us As we calmly glide a-long;



On the stream with scarce a rip-ple, Gent-ly floating here and there.  
 From the wil-lows comes a whisper Like a maiden's ev'ning song.



Swing-ing soft-ly, drift-ing i-dly, Glides our boat a-long the way  
 Let us heed no dreamy voi-ces Call-ing on-ward to the sea,



While the wa-ter, gen-tly swell-ing, Tosses her as  
 Tell-ing of the gold-en treas-ures Hidden there for

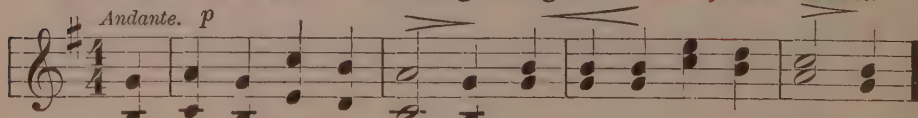


if in play, Toss-es her as if in play.  
 you and me, Hid-den there for you and me.

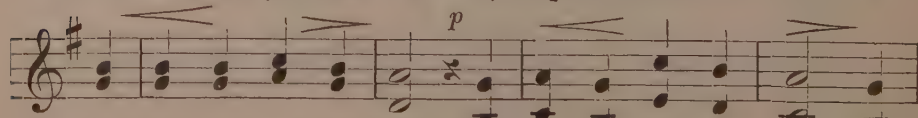
M. Claudius.

## Evening Song.

J. A. P. Schultz.

*Andante. p*

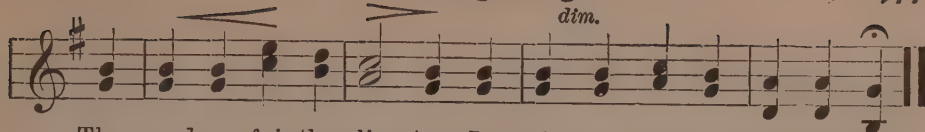
1. The moon is brightly beam-ing, The gold-en stars are gleaming  
 2. How still the earth is keep-ing, All wrapp'd in darkness, sleep-ing  
 3. Lord, show us your sal-va-tion, Keep us from vain e-la-tion



In heav-en clear and bright, The si-lent for-ests lis-ten  
 In peace so calm and deep! And where the day brought sor-row,  
 From self-will keep us free. Let us, in meekness grow-ing,

# Evening Song.

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The meadows faintly glis - ten In mis - ty veils all sil - v'ry white.  
May come a brighter mor - row, For strength and heal - ing come with sleep.  
Thy peace on earth be show - ing; And may we still re - joice in Thee.

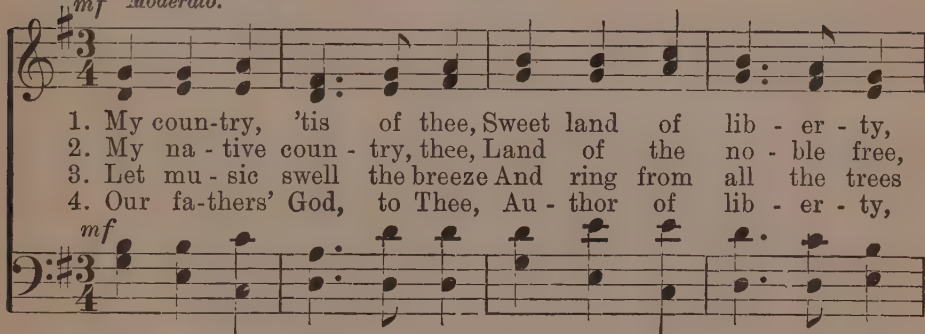
Smith.

*mf* Moderato.

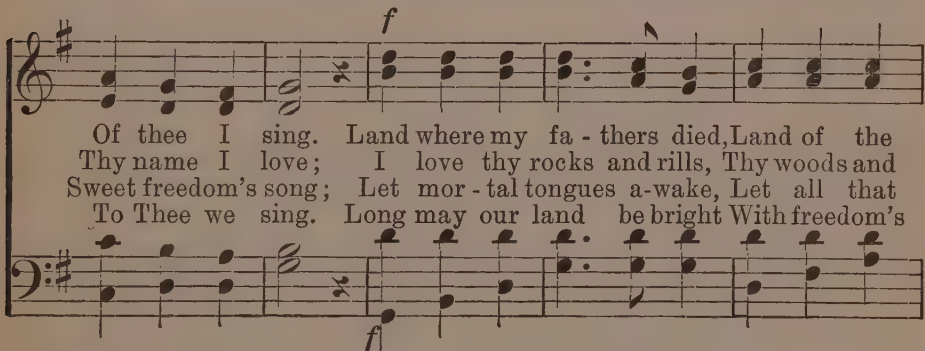
12119

America.

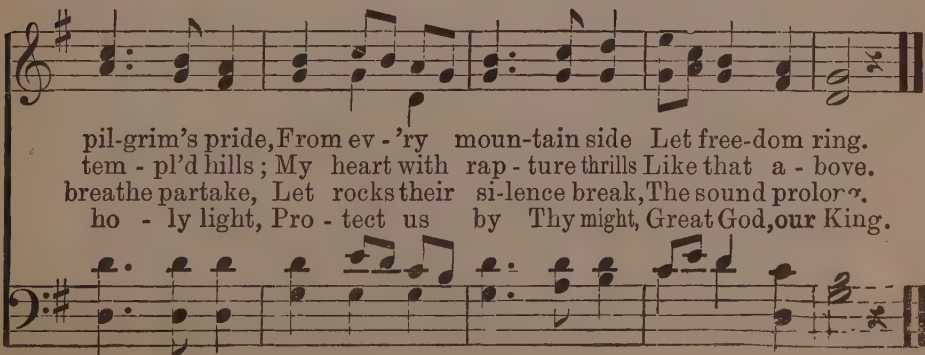
Carey.



1. My coun - try, 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee, Land of the no - ble free,
3. Let mu - sic swell the breeze And ring from all the trees
4. Our fa - thers' God, to Thee, Au - thor of lib - er - ty,



Of thee I sing. Land where my fa - thers died, Land of the  
Thy name I love; I love thy rocks and rills, Thy woods and  
Sweet freedom's song; Let mor - tal tongues a - wake, Let all that  
To Thee we sing. Long may our land be bright With freedom's

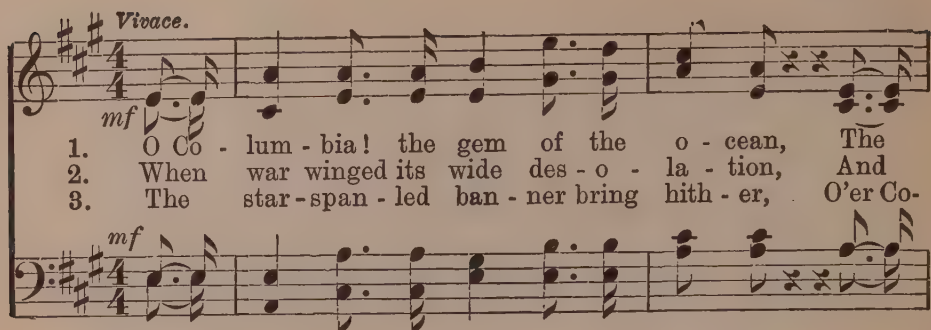


pil - grim's pride, From ev - 'ry moun - tain side Let free - dom ring.  
tem - pl'd hills; My heart with rap - ture thrills Like that a - bove.  
breathe partake, Let rocks their si - lence break, The sound pro - lora.  
ho - ly light, Pro - tect us by Thy might, Great God, our King.

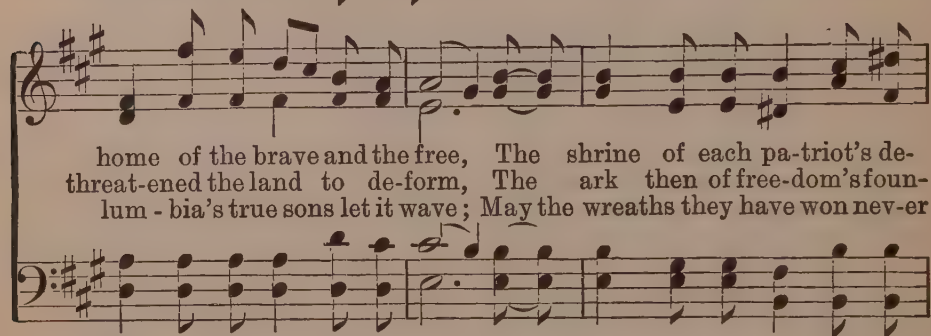
D. T. Shaw.

*Vivace.*

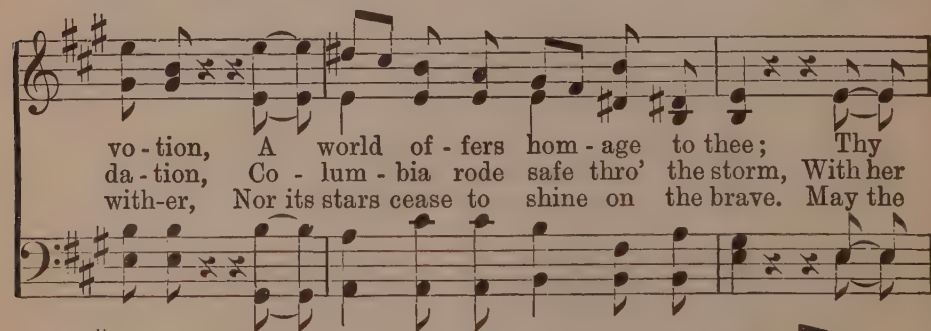
*mf*



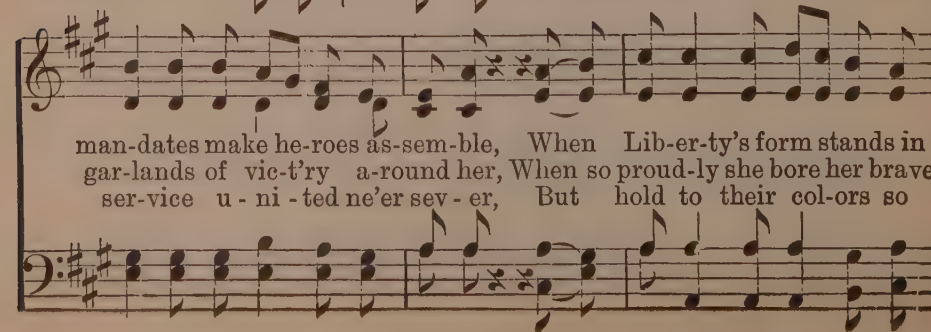
1. O Co - lum - bia! the gem of the o - cean, The  
 2. When war winged its wide des - o - la - tion, And  
 3. The star-span - led ban - ner bring hith - er, O'er Co-



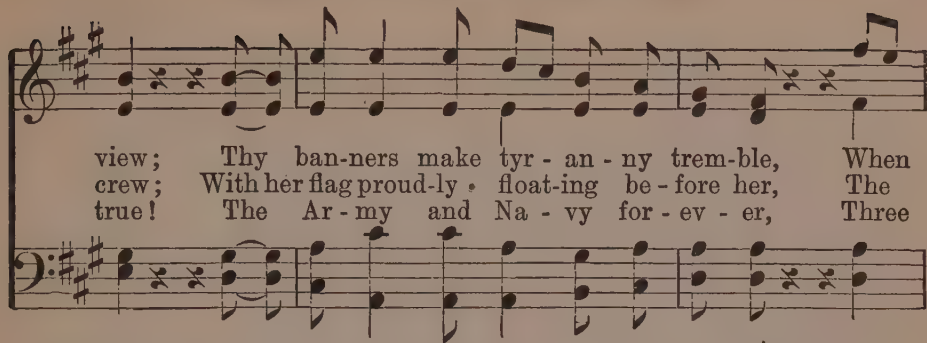
home of the brave and the free, The shrine of each pa-triot's de-  
 threat-ened the land to de-form, The ark then of free-dom's foun-  
 lum - bia's true sons let it wave; May the wreaths they have won nev-er



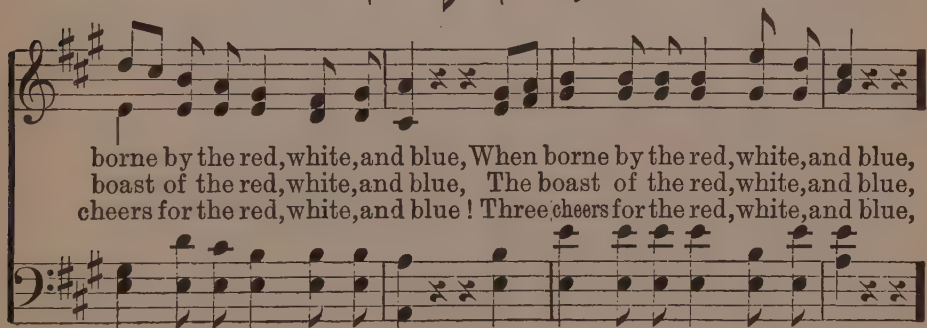
vo - tion, A world of - fers hom - age to thee; Thy  
 da - tion, Co - lum - bia rode safe thro' the storm, With her  
 with-er, Nor its stars cease to shine on the brave. May the



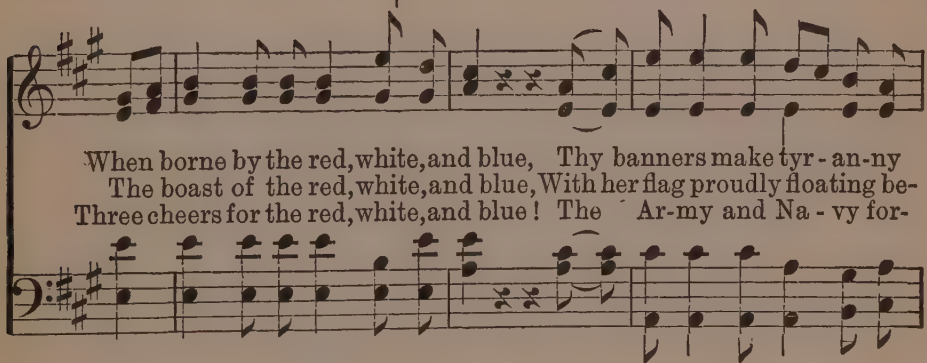
man-dates make he-ros as-sem-ble, When Lib-er-ty's form stands in  
 gar-lands of vic-t'ry a-round her, When so proud-ly she bore her brave  
 ser-vice u - ni - ted ne'er sev - er, But hold to their col-ors so



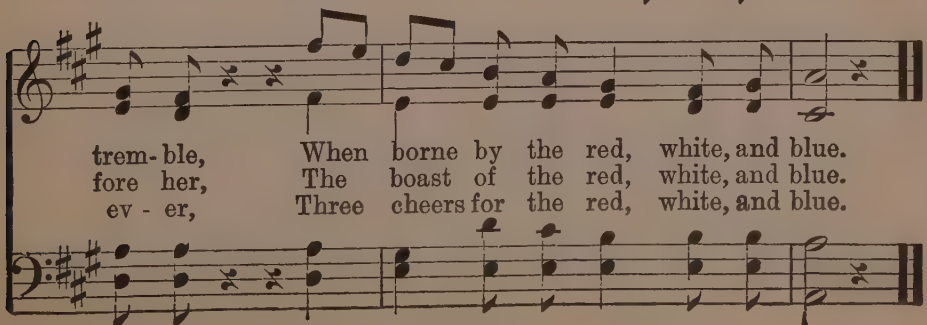
view; Thy ban-ners make tyr - an - ny trem-ble, When  
 crew; With her flag proud-ly, float-ing be - fore her, The  
 true! The Ar - my and Na - vy for - ev - er, Three



borne by the red, white, and blue, When borne by the red, white, and blue,  
 boast of the red, white, and blue, The boast of the red, white, and blue,  
 cheers for the red, white, and blue! Three cheers for the red, white, and blue,



When borne by the red, white, and blue, Thy banners make tyr - an - ny  
 The boast of the red, white, and blue, With her flag proudly floating be-  
 Three cheers for the red, white, and blue! The Ar - my and Na - vy for-



trem-ble, When borne by the red, white, and blue.  
 fore her, The boast of the red, white, and blue.  
 ev - er, Three cheers for the red, white, and blue.



Francis Scott Key.

Samuel Arnold.

*Maestoso.*

1. Oh! say, can you see, by the dawn's ear-ly light, What so  
 2. On the shore, dim-ly seen thro' the mist of the deep, Where the  
 3. And where is that band who so vaunt-ing - ly swore That the  
 4. Oh! thus be it e'er when free-men shall stand Be -

proud - ly we hailed at the twi-light's last gleaming? Whose broad  
 foe's haugh-ty host in dread si - lence re - pos - es, What is  
 hav - oc of war and the bat - tle's con - fu - sion, A  
 tween their loved homes and the war's des - o - la - tion; Blest with

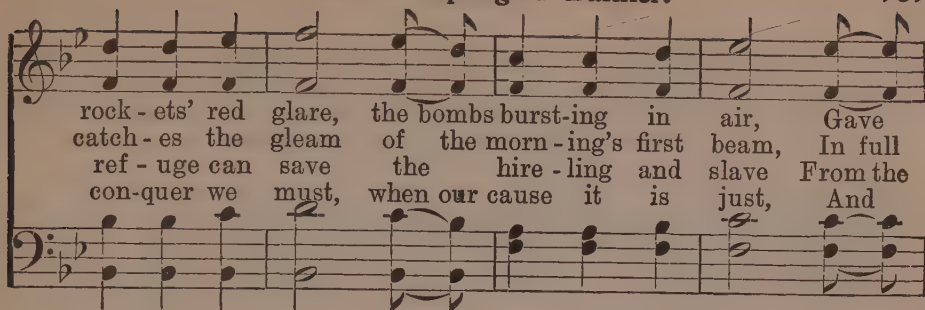
stripes and bright stars thro' the per - il - ous fight, O'er the  
 that which the breeze, o'er the tow - er - ing steep As it  
 home and a coun - try shall leave us no more? Their  
 vic - t'ry and peace, may the heav'n - res - cued land Praise the

ram - parts we watched were so gal - lant - ly stream - ing? And the  
 fit - ful - ly blows, half con - ceals, half dis - clos - es? Now it  
 blood has wash'd out their foul foot - steps' pol - lu - tion; No  
 pow'r that hath made and pre - served us a na - tion; Then,

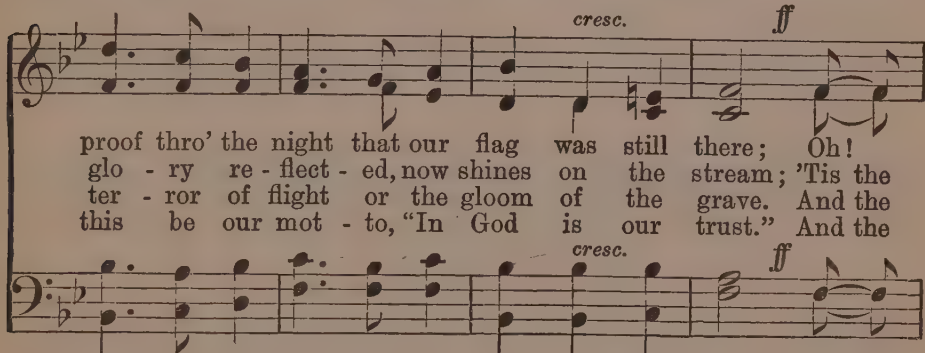


# The Star-Spangled Banner.

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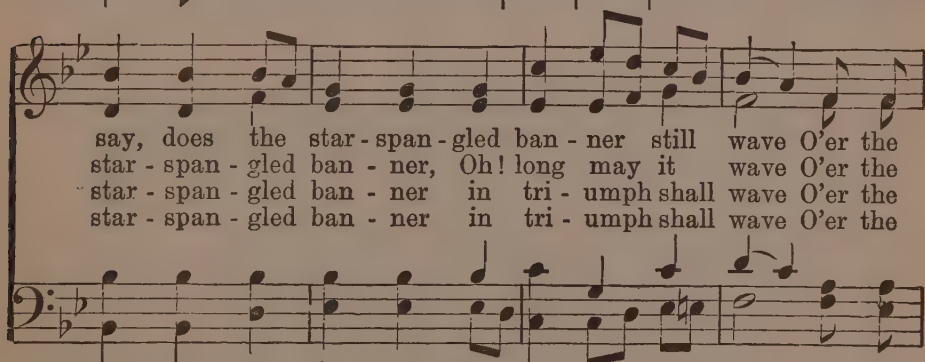


rock - ets' red glare, the bombs burst - ing in air, Gave  
 catch - es the gleam of the morn - ing's first beam, In full  
 ref - uge can save the hire - ling and slave From the  
 con - quer we must, when our cause it is just, And

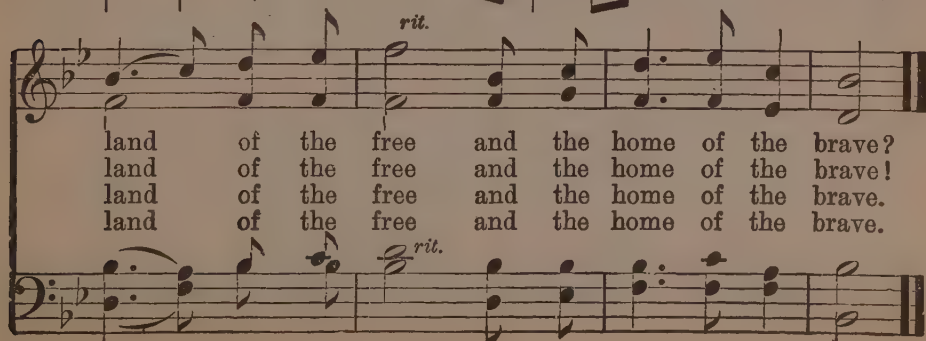


*cresc.* *ff*  
 proof thro' the night that our flag was still there; Oh!  
 glo - ry re - flect - ed, now shines on the stream; 'Tis the  
 ter - ror of flight or the gloom of the grave. And the  
 this be our mot - to, "In God is our trust." And the

*cresc.* *ff*

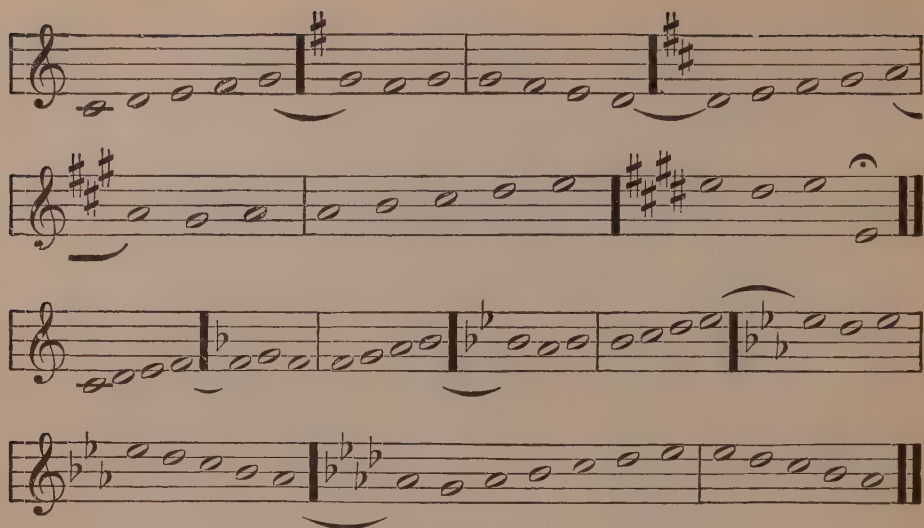


say, does the star - span - gled ban - ner still wave O'er the  
 star - span - gled ban - ner, Oh! long may it wave O'er the  
 star - span - gled ban - ner in tri - umph shall wave O'er the  
 star - span - gled ban - ner in tri - umph shall wave O'er the

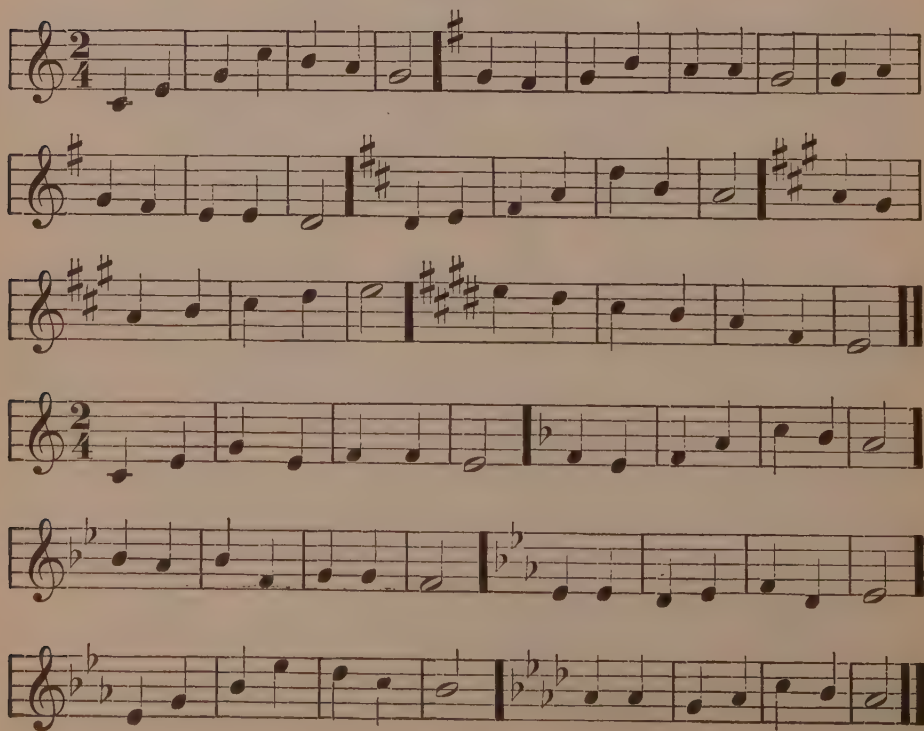


*rit.*  
 land of the free and the home of the brave?  
 land of the free and the home of the brave!  
 land of the free and the home of the brave.  
 land of the free and the home of the brave.

*rit.*



## Exercises.



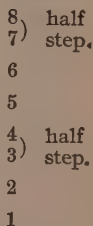
# THE RUDIMENTS OF MUSIC.



## The Scale.

All music is based on some form of the *scale*. Most people are familiar with the *major scale*, which is composed of eight tones progressing by intervals called steps and half steps. As the diagram shows, the half steps are between 3 and 4, and 7 and 8. There are also intermediate tones called *chromatics*. These are between the regular tones of the scale, except where the half steps occur. For instance: *Sharp 1* is a tone half way between 1 and 2. The word "sharp," means the next half step higher. The word "flat," used in the same way means the next half step lower. The scale names are one, two, three, four, five, six, seven and eight, usually represented by the figures 1, 2, 3, 4, 5, 6, 7, 8. The syllables do, re, mi, fa, sol, la, ti, do are also used as scale names.

Diagram 1.



The *chromatic* scale has thirteen tones and consists entirely of half steps.

## Octaves.

When men and women sing the scale together, the women sing an octave higher than the men; they sing the same tune but an octave above. Octaves may be compared to the stories of a building. Stories look alike and octaves sound alike. Suppose you were on the first floor of a building, then the second floor would be "up-stairs"; but if you go up to the third floor, the second floor would be "down-stairs" to you. In like manner a certain tone is 8 if reckoned from the octave below; but it is 1 if reckoned from the octave above. See the diagram on page 8 showing octaves. Also find the octaves on the piano or organ. Tone 8 is the octave of 1.

## Pitch.

The pitch of a tone is its highness or lowness. Every tone has a pitch name, as well as a scale name. The pitch names are *A, B, C, D, E, F, G*. The scale names give us no idea of absolute pitch for the scale may be sung high or low. The pitch name of any tone is used also for all its octaves. The diagrams of pitch names will show this clearly.

Diagram 2.

(C-8)  
(B-7)

A-6

G-5

(F-4)  
(E-3)

D-2

C-1

The scale may begin with any pitch, that is, any tone may be taken as 1 of the scale. Tone 1 is called the *Key note*, or tonic. When 1 of the scale is *G*, the *key* is *G*; when 1 is *E $\flat$*  the key is *E $\flat$* , and so on. If we sing the tones *C, D, E, F, G, A, B, C*, in the order named, we sing the major scale because the tones represented by these pitch names are arranged (with reference to steps and half steps) to correspond with the tones of the scale. See diagram 2.

Diagram 3.

(G-8)  
(F $\sharp$ -7)

F

E-6

D-5

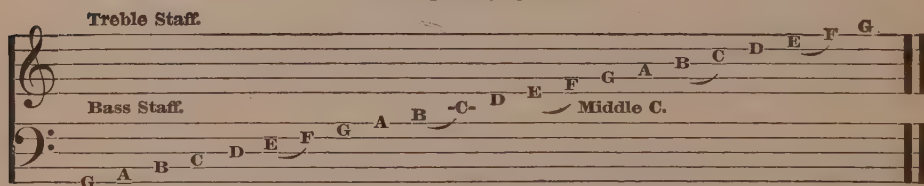
(C-4)  
(B-3)

A-2

G-1

Now if we should take *G*, for our keynote and sing *G, A, B, C, D, E, F, G*, we would not sing the major scale, because *F-G* being a whole step does not correspond with half step 7-8 in the scale. But if we substitute *F $\sharp$*  for *F*, the correct order of intervals (steps and half steps) would then be preserved. See diagram 3. The key of *G*, therefore, has one sharp (*F sharp*). By studying the diagrams on the following pages, it will be readily seen how the different keys are made, and why the sharps and flats are used.

## The Great Staff.



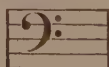
Letters connected thus: *E F*, denote half steps.

The first line below the treble staff and the first line above the bass staff represent the same tone—middle C.

Treble Sign or Clef.



Bass Sign or Clef.



*Notes* are characters used on the staff to indicate the length and pitch of tones. The form of a note determines its relative time value and its position on the staff indicates the pitch of the tone to be sung. The following notes are most commonly used:

Whole.



Half.



Quarter.



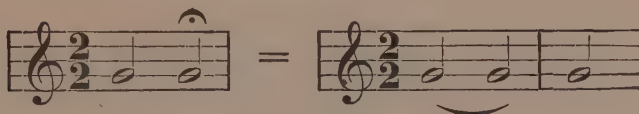
Eighth.



Sixteenth.




A *Hold* ( $\frown$ ), when placed either over or under a note, adds to its value one measure, less the length of the note.



The *Bar*  $\overline{\hspace{1cm}}$  is a vertical line dividing measures on the staff and indicating that the strong beat falls on the note immediately following.

The *Double Bar*  $\overline{\hspace{1cm}}\overline{\hspace{1cm}}$  is two parallel vertical lines on the staff, indicating the end of a piece of music.

*Repeat Marks* are dots used thus:  and indicate that the portion of music between them is to be repeated.

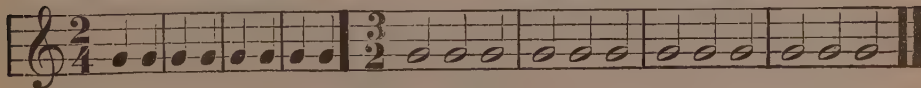
## Time.

When we listen to the ticking of the clock, or feel the beating of the pulse, we observe that both mark time. When we listen to strains of stirring music we almost unconsciously keep time by marking its pulses or beats. Every strong beat in the beginning of a measure. A measure is a group of consecutive beats marked by one or more accents. The clock usually ticks two-beat (double) and the locomotive puffs four-beat (quadruple) measures. Rhythm is the regular recurrence of equal measures and may be expressed in motion as well as in sound.

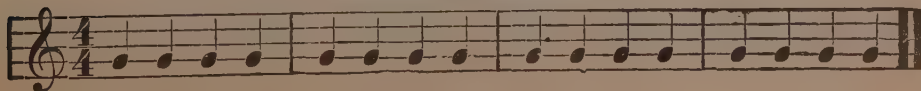
## Measures Represented by Notes Upon the Staff.

Two Beats to the Measure.

Three Beats to the Measure.

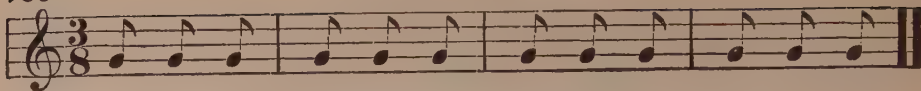


Four Beats to the Measure.

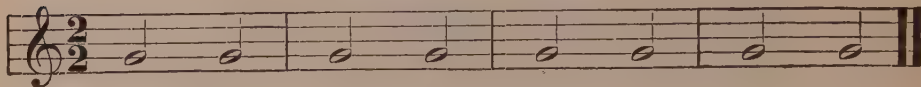




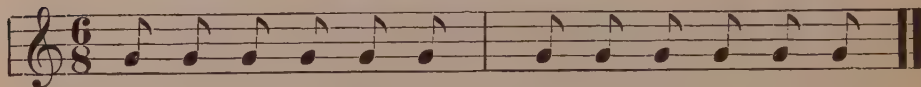
## Three Beats to the Measure.



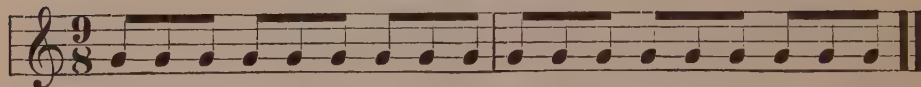
## Two Beats to the Measure.



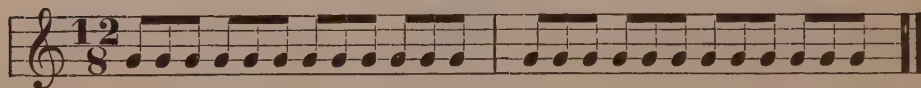
## Six Beats to the Measure.

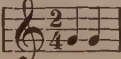
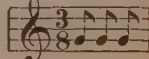
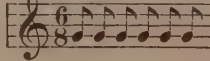


## Nine Beats to the Measure.



## Twelve Beats to the Measure.



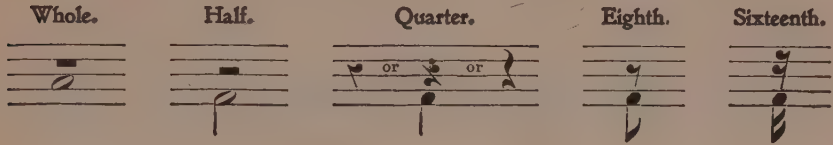
NOTE.—From the foregoing examples, it will be seen that either an eighth note (♪), quarter note (♩), half note (♭), or whole note (♩) may stand for a beat. Beats are named after the notes that represent them; thus we have: eighth-note beats, quarter-note beats, etc. The figures  $\frac{2}{4}$  (two-four)  $\frac{3}{8}$  (three-eighth)  $\frac{4}{4}$  (four-four) etc., are time signatures. The upper figure tells the number of beats to the measure, and the lower figure tells the *kind* of beats, thus:  means double measure with quarter-note beats,  means triple measure with eighth-note beats,  means sextuple measure with eighth-note beats and so on.

Questions:—How many eighth-note beats to a quarter note? How many quarter-note beats to a half note? How many half-note beats to a whole note?

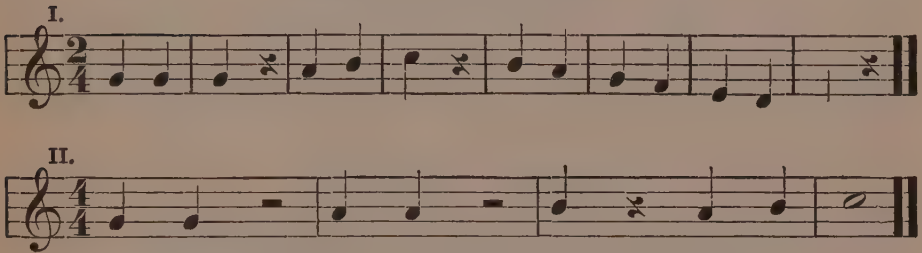
## Examples of tones continuing through two or more beats.



Rests are characters which indicate periods of silence in music. The rests equivalent in time value to the several notes are as follows:



### Exercises with Rests.

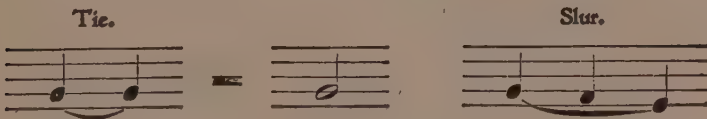


Other examples of rests will be found later on in the book.

A *Sharp* ( $\sharp$ ) when set before a note on the staff raises its pitch a half step. A *Flat* ( $\flat$ ) used in the same way, lowers the pitch a half step. A *Natural* ( $\natural$ ) cancels a sharp or flat. A sharp, flat or natural, except when used in the signature, affects only the measure in which it occurs.

A *Tie* joins two notes of the same pitch, forming one note of the combined values of the two.

A *Slur* connects notes of different pitch to be sung to the same syllable.



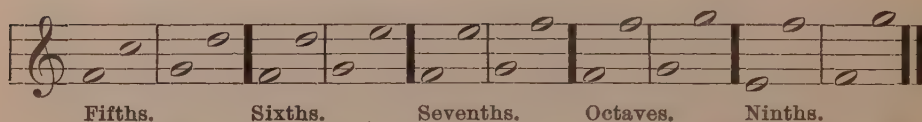
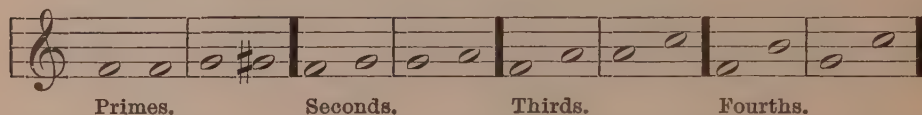
A *Dot* adds one half to the time value of a note or rest. A *Second Dot* adds half the time value of the first dot.

### Examples of Dots.



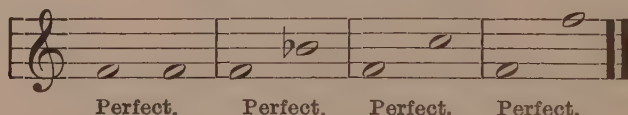
An interval is the difference in pitch between two tones, measured by the number of staff degrees used.

Intervals are called primes, seconds, thirds, fourths, fifths, sixths, sevenths, octaves, and ninths.

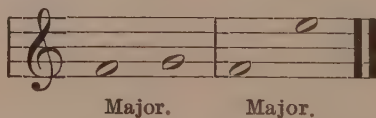


Primes, fourths, fifths, and octaves, in major and minor, reckoning from the first step, are called *Perfect*.

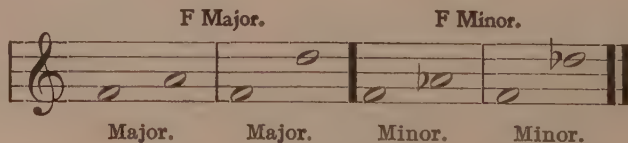
### F Major and F Minor.



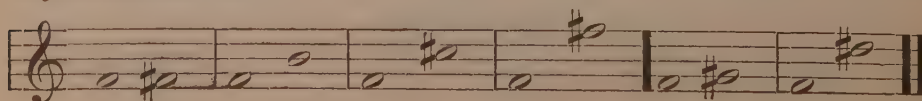
Seconds and sevenths in major and minor (harmonic), found in the same way, are called *Major*.



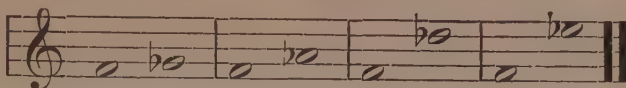
The third and the sixth, found in major, reckoning from the first step, are *Major*; those found in the same manner in minor (harmonic) are *Minor*. This shows that the principal difference between major and minor (harmonic) is their third and sixth.



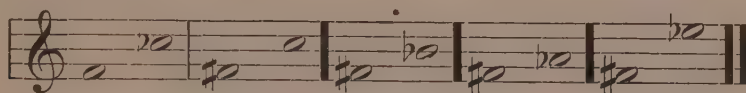
By extending a perfect or a major interval by a half-step we obtain *Augmented* intervals.



By contracting major intervals by a half-step we obtain *Minor* intervals. 189



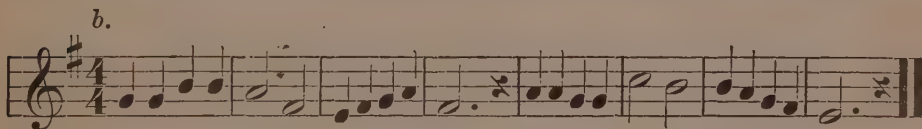
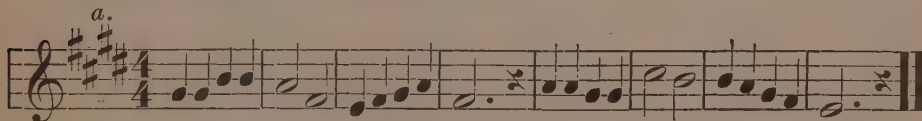
By contracting perfect or minor intervals by a half-step we obtain *Diminished* intervals.



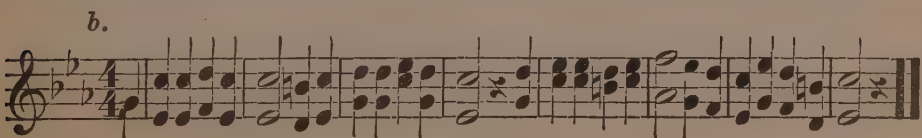
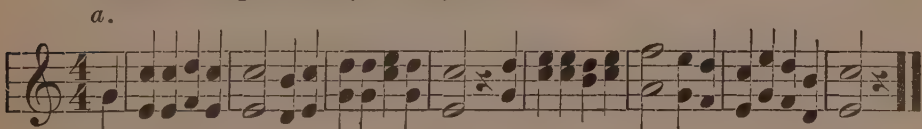
Here follows a list of the most common intervals, all reckoned from the same tone.

Primes.		Seconds.		Thirds.		Fourths.	
Perf.	Aug.	Min.	Maj.	Aug.	Dim.	Min.	Maj.
Dim.	Perf.	Aug.	Min.	Maj.	Aug.	Dim.	Min.
Dim.	Perf.	Aug.	Min.	Maj.	Aug.	Dim.	Min.





The same melody in major and minor.



The same two-part study in major and minor.



## Common Italian Terms Used in Music.

- A**—in, at, to, according to, for.  
**Accelerando**—accelerating the motion.  
**Adagio**—slow.  
**Ad libitum** (Latin)—at pleasure.  
**Agitato**—agitated.  
**Alla**—like, in the style of.  
**Allegretto**—somewhat quick.  
**Allegro**—quick, lively.  
**Andante**—walking, moderately quick.  
**Andantino**—a little slower than *Andante*; sometimes, more rapid.  
**Anima**—soul expression.  
**Animato**—with spirit.  
**Assai**—very.  
**Brio**—fire.  
**Calando**—diminishing in tone-volume.  
**Cantabile**—singing, melodious.  
**Con**—with.  
**Crescendo** ()—increasing in tone-volume.  
**Da capo** (*D.C.*)—from the beginning.  
**Dal segno** (*D.S.*) or ()—from the sign.  
**Decrescendo** ()—diminishing in tone-volume.  
**Diminuendo** ()—diminishing in tone-volume.  
**Dolce**—sweet, with expression.  
**Energico**—with energy.  
**Espressivo**—with expression.  
**Fine**—end.  
**Forte** (*f*)—loud.  
**Fortissimo** (*ff*)—very loud.  
**Forza**—power, force.  
**Fuoco**—fire.  
**Grazia**—grace.  
**Grazioso**—graceful.  
**Grave**—serious, very slow.  
**Larghetto**—somewhat broad and slow.  
**Largo**—broad, very slow.  
**Legato**—connected.  
**Lento**—slow.  
**Ma**—but.  
**Marcato**—accented.  
**Marcia**—march; *alla marcia*—marchlike.  
**Marziale**—martial.  
**Meno mosso**—slower.  
**Mezzo** (*a*)—half.  
**Moderato**—moderate.  
**Molto**—much, very.  
**Morendo**—dying, diminishing in motion and tone-volume.  
**Moto**—motion.  
**Non**—not.  
**Pesante**—heavy, emphatic.  
**Pianissimo** (*pp*)—very soft.  
**Piano** (*p*)—soft.  
**Più**—more, *Più forte*—louder, *Più mosso*—more rapid.  
**Presto**—very quick.  
**Primo** (*a*)—first, *Tempo primo*—in the original time (after an acceleration or retard.)  
**Poco**—little, *Poco a poco*—little by little, gradually.  
**Quasi**—as it were, almost.  
**Rallentando** (*rall.*)—retarding motion.  
**Risolto**—resolute.  
**Ritardando** (*rit.*)—retarding motion.  
**Ritenuto** (*riten.*)—holding back.  
**Secondo** (*a*)—second.  
**Sforzando** (*>*) } louder, accented.  
**Sforzato** (*sf, sfz.*) }  
**Smorzando**—dying, diminishing in motion and tone-volume.  
**Solo** (*pl. soli.*)—alone, to be sung or played by one voice or instrument.  
**Sostenuto**—sustained.  
**Staccato**—detached, disconnected.  
**Stringendo**—accelerating the motion.  
**Tempo**—time, movement.  
**Tenuto** (*ten.*)—held, sustained.  
**Tranquillo**—tranquil.  
**Tutti**—all, in contrast with *solo*, or *soli*.  
**Un poco**—a little.  
**Vivace**. }—lively.  
**Vivo**. }  
**Voce**—voice.



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